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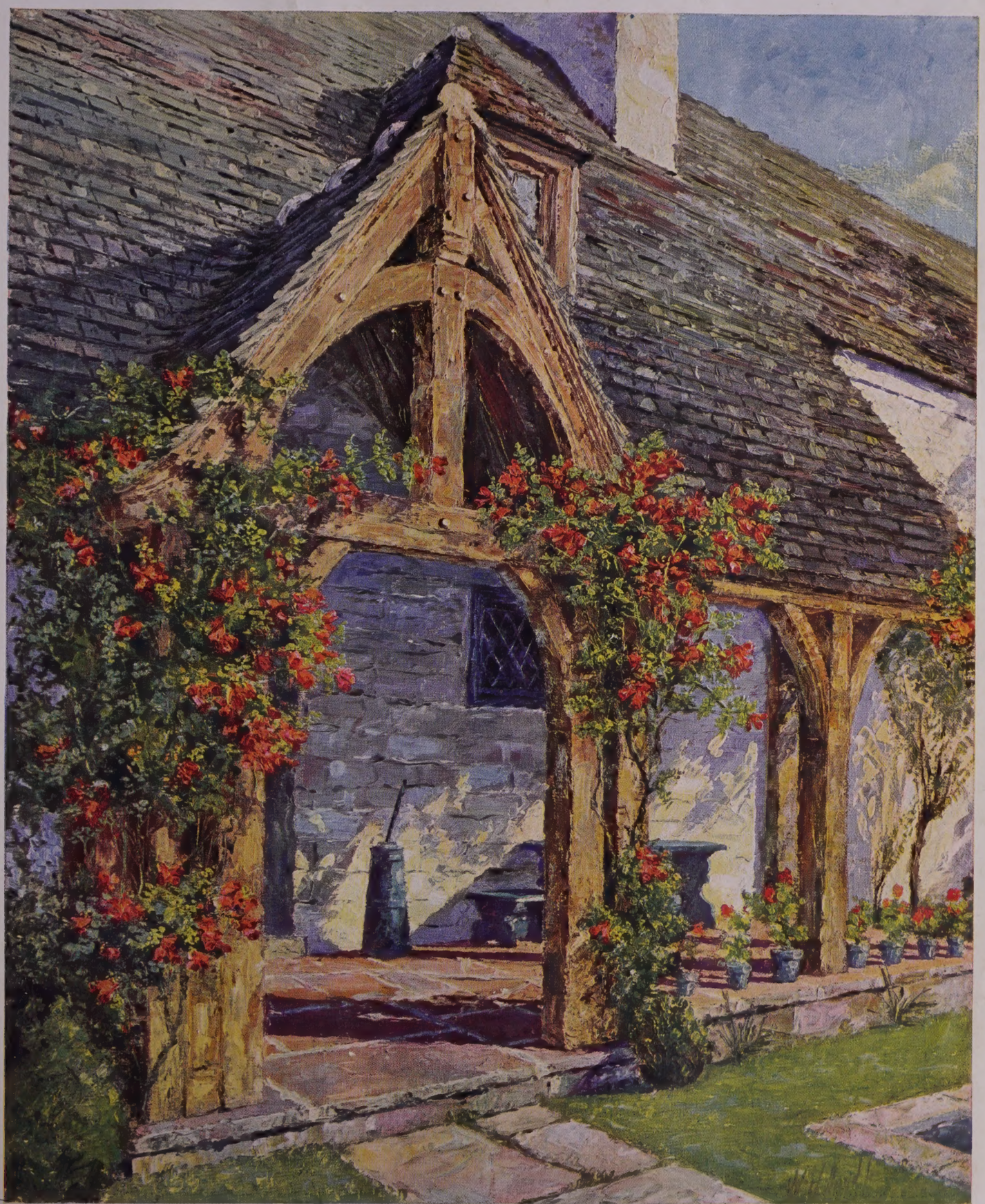


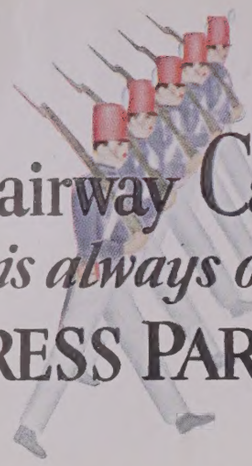
A Picturesque Connecticut Home

A Painting by Willard H. Bond, Jr.

ARTS & DECORATION PUBLISHING CO. Inc.

July, 1932 JOHN HANRAHAN, Publisher PRICE: 50 CENTS

New York—Paris—London



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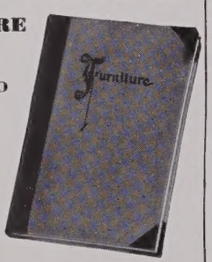

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From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY

HAND-wrought iron is featured at the Hand Craft Studio with pottery, pewter and copper in a variety of decorative incidentals that add to the charm of the country house. Here, also, are colorful pottery bowls and vases of various sizes and forms, effective for flowers. These are of hand-turned North Carolina pottery in warm colorings. Others have been converted into lamps and fitted with attractive shades, all most reasonable.

Pottery bowl in green, turquoise or rose and wrought iron plant stand with pewter pots. Courtesy Hand Craft Studio, 648 Mad. Ave., N. Y. C.

Old maple Windsor chair with writing arm; duck foot table; hooked rug of homespun wools; white overlay glass lamp and milk glass bowl with wild flower decoration. Courtesy Mrs. Schernikow, 932 Mad. Ave., N. Y. C.

Painted garden furniture is also included in the ironwork, as well as unusual plant stands. Pewter coffee sets, wall brackets, candlesticks and sconces, cigarette boxes and beverage shakers are other interesting items offered.

HOOKED rugs of exceptional rarity and beauty comprise a large collection at Mrs. Schernikow's shop. With these are needlework scatter rugs in flower patterns that lend themselves most appropriately to bedroom use.

Authentic Early American furniture in maple, pine and cherry is also to be had—corner cupboards, desks, tables, highboys, and unusual examples of children's furniture. These are sturdily built and denote a child-loving thought of their maker in providing rockers that will not tip and armchairs that stand firmly upon their diminutive legs. The American pattern glass includes rare examples of hobnail, ribbed ivy leaf, saw tooth, paneled and beaded grape together with milk glass and overlay glass lamps. Old painted trays, mirrors, Staffordshire and quilts, of the finest handwork, are also included.

CANDLES in a wide range of insidious colors, that comprise thirty different shades, offer a wide choice at W. G. Streeter's. These are shown in three different grades from the least expensive to the finest quality. All the appointments for bridge are also to be found here. Among these, the suède table cover with an embroidered monogram is distinctly smart. These may be had in red, blue, tan or

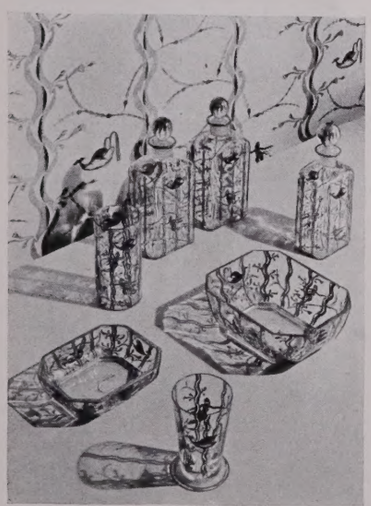
Painted daisy garden tea spike table, to stick into the ground for individual use. Variety of colors with green base. Courtesy W. G. Streeter, 841 Mad. Ave., N. Y. C.

DECORATIONS OF DISTINCTION

green. Duplicate bridge boards are also available as well as monogrammed playing cards.

For the smoking table there are attractive cigarette boxes in glass and metal and distinctive ashtrays. Ornamental and table glassware is shown, likewise decanters equipped with metal labels; liqueur sets, crystal beer mugs, bookends and coffee sets with an assortment of amusing incidentals, generally useful and decorative, for the home.

"Roll-about-couch" with adjustable back rest, removable magazine pocket and back. Several finishes. Glass table. Courtesy Lewis & Conger, 6th Ave. & 45th St., N. Y. C.



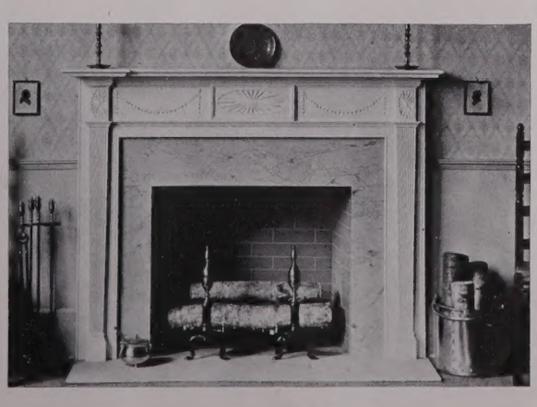
Hand decorated 7 piece bathroom set, fish and mermaid design, in green and black, to match wallpaper. Courtesy Elsie de Wolfe, 677 Fifth Ave., N. Y. C.

GARDEN furniture and other things that contribute to the enjoyment of the garden are combined in a large department at Lewis & Conger's. For the woman who likes to work among her flowers there is also a complete equipment that includes gay colored smocks, eyeshades that tie securely about the head, made of straw and bound in calico. There are complete garden sets included in a decorated basket, with gloves and scissors.

The two-compartment metal garden cart easily pushed about on rubber tires is another convenience. There are lawn sprinklers in the form of animals; there are sundials, birdbaths and straw houses, also a straw beehive, recently received. A new driveway nameplate, especially appropriate for the smaller type of country house, consists of an iron plate surmounted by a bird in natural colors.

SUMMER furniture of luxurious comfort, as sponsored by Elsie de Wolfe, shows the use of grained white moleskin, bound in green tape in one of the new deep seated armchairs, and a wheel chaise longue with sectional cushions in green that are washable.

A distinct innovation is the folding tent chair with a removable green linen back, that becomes a bag into which the chair may be packed when not in use. There is, likewise, the willow sun-chair with a pagoda top, so desirable for the beach. The folding "Marvel" table of natural pine with a glass top is also quite new. This may be made to assume two heights, as desired, or in a third position become a tray that may be readily carried about. A convenient accessory for



Reproduction of Colonial mantle with hand cut incised sunbursts. White finish. Courtesy Columbia Mantle Co., Louisville, Ky.

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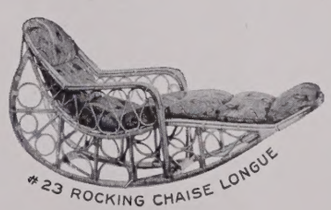

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Crystal chandelier fitted with "Candylbeme" lamps giving the effect of candlelight although electric. Courtesy Butler-Kohaus, Inc., 2823 Olive St., St. Louis, Mo.

longue with its yellow, glazed chintz cushions; the kidney shaped sofa and a fan back chair. Also of rattan is a practical round-backed armchair that is made to fit on top of an ordinary dining room chair to be used in place of a high chair, or on the floor, as desired. An Eskimo tent, among the toys, offers much amusement for a child.

Child's English natural willow furniture with rose colored cushions. Striped canvas campstool. Courtesy Childhood, Inc., 32 E. 65th St., N. Y. C.

"Dancers," a Frieze by Daniel Lockwood Rumsey *Courtesy Grand Central Art Galleries*

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Cover

A Picturesque Connecticut Home—*A painting by Willard H. Bond, Jr.; inspired by the home of Mr. and Mrs. Charles Wesley Dunn. Frank J. Forster, Architect*

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This Commodious Modern House Has a Marvelous View with Plenty of Wind and Sun on Every Side

FRANK J. FORSTER, Architect

MY first glimpse of South Norwalk was from a train window, speeding East. The great curving bay swung into view with sparkling suddenness; still, deep blue water gently lapped long stretches of shining ivory sand and the Sound was a green line at the far horizon. The sand dunes, large and small, were half hidden by bay bushes and wild roses in bloom; little water crafts were cradled on the almost motionless bay; low houses bordered the inlet, and many little children ran wildly over the smooth beaches. There were three dominating colors, blue, green and rose, shot through with dazzling sunlight, and the smell of the sea drifted for an instant over the dunes and inlet into the open window.

A low hill just back from this bay is the spot chosen by Mr. Douglas Nash for his New England home. Although this house was influenced by the sturdy beauty of the French Provincial style it is really a very individual home made to carry out a feeling about life which Mr. and Mrs. Nash have. It is gracious and hospitable and comfortable to a degree. The colors are in harmony with the beautiful country of the seashore type. The rough plaster is a soft tone and the old oak timbers are all left in the natural color. Only local stone is used and that in warm browns and yellows; the bricks are dark, overburned and full of clinkers. A richer color note was struck in the roof, of variegated slate with greens and blues predominating.

Although the exterior of the house is one of great simplicity, it is so exceedingly well planned and carried out there is an air of luxury about the place which removes it, on one plane, far from the Provincial mode, yet the general effect remains low and sturdy and pleasant. Single casement windows have been used throughout the house. A low oak porch with a slate roof protects the entrance.

The interior of the house, although it is reminiscent of the French Provincial atmosphere and in harmony with the type of architecture, is nevertheless entirely an outgrowth of what the owners feel to be a charming, comfortable way of living in a country home. Everything is substantial and appropriate and, for that reason, satisfactory without definite thought of style. Downstairs the floors are random oak, with strip oak in the other rooms. The woodwork is stained oak in the living room and library with bookcases of knotty white pine. In the bedrooms all the woodwork is whitewood, painted. The finish of the casement windows varies a little throughout the house. In the living room and library there are leaded panes and elsewhere the sashes and frames are of wood. On the second floor dormers are used to emphasize important groups of windows.

An interesting feature of the house is the plaster ceilings in the living room and library, beamed with old oak, and the sun porch has a vaulted plaster ceiling, which gives a fine sense of space. There are fireplaces in both living room and library, both hooded with plaster. Wrought iron is used effectively wherever necessary throughout the house. In the basement there is ample room for a playroom, laundry, boiler room and storage. It is a thoughtfully planned house and belongs to the landscape in its simplicity of form and also its most carefully modulated coloring.

THE slate roof with its rounded valleys is of interesting texture and at one end it curves down over a dove cote. About the front entrance of the house is a little walled-in terrace

PHOTOGRAPHS BY RICHARD AVERILL SMITH

THE recessed bookshelves either side of the fireplace are unusual in their simplicity. The heavy supporting lintel of the fireplace is weathered oak and the boarding around the room is knotty pine. The wing chair at the right is upholstered in an old Breton quilted petticoat

THE living room shows a sense of luxurious comfort. The stone fireplace is wide and deep, the beamed ceiling is low, and fine pieces of old French Provincial furniture add charm. There are bright splashes of color in the upholstery in this room and the curtains

THIS library wall faces the fireplace. The wood throughout is pine boarding. An early Provincial desk fits comfortably between the bookcases. Near the door, unfortunately not seen, is a kidney shaped love seat covered with a roughly woven fabric in orange and beige

THE architectural features of this dining room are particularly fitting. Among them the hooded corner fireplace, the inset closet with arched doors, the door itself of small panels, and the dresser which fits in a wall embrasure and holds much colorful china and pewter

THE centerpiece is a most ornamental group of Venus speeding Mercury on his way. But Venus seems far too alluring to accomplish this purpose, and Mercury seems quite content. Background of flowers. From H. Blairman Son

BOTTOM—An elaborate dish in the form of a boar's head, with an under dish ornamented with tree branches, carving knife with impish serpent's head on handle, and moulded pocket of arrows. The modelling is in greens and reds

BELOW—Each boar has a cluster of fruit at his feet, opportunely placed there for the artist, enabling him to use the delicate pastel pinks and greens for which old Chelsea is famous

Naive Old Chelsea for the Sophisticated Modern Home

The Victorian Revival Brings Us Upholstered Furniture, Draped Curtains and Antique Porcelains

BOTTOM, LEFT—A decorative Chelsea figure of a fierce wild boar, very white, with grizzled coat, lightly touched with soft tones and gilt. By the courtesy of Law, Foulsham & Cole

LEFT—A pair of old Chelsea candlesticks set upon the heads of a little shepherdess and shepherd boy. The shepherd boy is ready to blow upon his horn and call his sheep and the shepherdess has gathered a little bouquet of pink, green and blue flowers. The blossom-like rosette on the shoe of each figure has been skillfully and delicately colored

BELOW—A slender shepherdess—a delicate blush suffuses her cheek as she leans against the trunk of a tree which is filled with a miraculous bloom of Chelsea colors. The candleholders are set on flower petals, ornamented with butterflies

THE three figures shown above are three hemispheres, Asia, Europe and America. Unhappily, Africa has been omitted. These are amusingly supposed to be of geographical significance

THE coquettish little figure at the left is Asia, though for what reason no one could imagine. The rather robust center lady is Europe, and at the right is America with a fat little leg placed firmly on an animal which might be an alligator. Around her waist is a feather band and a strange little hat adorns her head, which the artist imagined of Indian origin

ABOVE we see a candlestick, one of the same pair, of a shepherd and his dog. Upon his knee is a pheasant which he may be intending as a gift for the shepherdess. The base is finished with gold scroll and the colors are in true Chelsea style—pink, blue and green. The little dog looks very self conscious, even a little silly, and the shepherd has a courtly air

It's Smart to Be Sea-Worthy in New Accessories for Yachts and Cruisers

By ELIZABETH LOUNSBERY

YACHT trophy of etched crystal in a silver frame, 11" high, on a black enamel base with silver-gilt rings and rope. Most effectively shown before a strong light. Suitable racing prize or gift to yacht owner. Courtesy Cartier, Inc.

ROLLING awning seat adjustable as a bed. Elco Works. Rubberized leather cushions with pennants and penguins. Ovington's. Rattan armchair with anchor back, life-preserver cushion and water-proof seat. Grand Central Wicker Shop. Green tray with yacht-decorated glasses. Abercrombie & Fitch

YACHT china and glassware with nautical emblems and conventionalized wave decoration in blue; international code center table decoration consisting of a cork base with small colored metal flags. The cocktail shaker and beverage set carry international code signals in brilliant enamel. The latter includes a decanter, highball glasses, old fashioned cocktail glasses and those of ordinary size, beer mugs and Pilsner glasses. From Ovington's

The Consistent Touches That Enhance a Boat's Comfort and Convenience Add Much to the Enjoyment of Life on the Water —Here Are Gay Nautical Designs and Brilliant Colors to Make Summer Sea Trips Merry

PHOTOGRAPHS BY ROBERT MACLEAN GLASGOW

IN the many conveniences represented here, devised to contribute to the pleasure as well as comfort in sailing, are the latest innovations the season has introduced with a view to their practicality. These may also be enjoyed ashore, after the cruising season has ended.

Color in brilliant tones of red and blue prevail, adding a touch of gaiety to the setting whether it be in the enamel decorated glasses, the china, linen, cushions, and awning seat or in the finish of the deep seated deck chairs. With the background of varying blue water, these seem to be the colors most effective.

In the many metal accessories, used in the yacht and motor cruiser alike, chromium, aluminum and pewter have proved most successful in resisting the tarnish produced by salt air. Hence their popularity for ashtrays, beverage trays, cigarette containers, toilet bottles, and the new tubular flower holder. This is of satin and shiny finished aluminum and may be hung on the cabin wall as a spill-proof container for long-stemmed flowers.

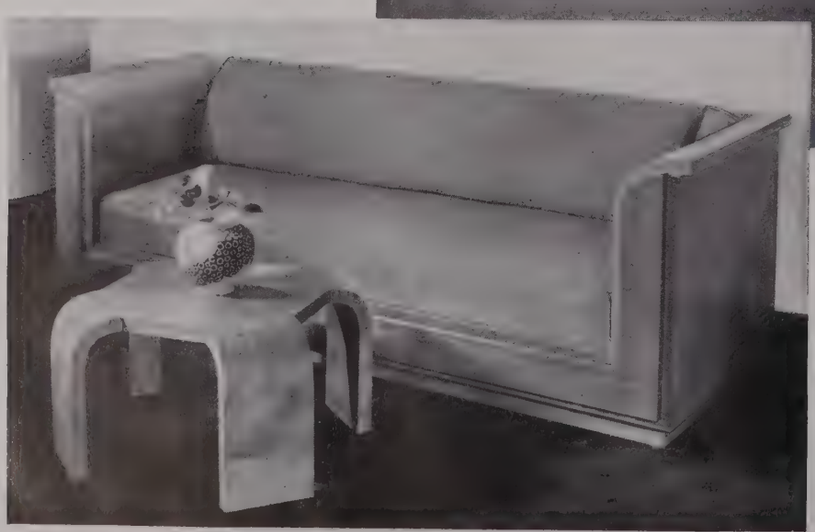
ABOVE—Modern earthenware breakfast service with ship motif in black. Practical and inexpensive. R. H. Macy & Co. "Caravella" runner-set of natural linen, with fine Florentine embroidery in blues and greens. James McCutcheon & Co.

LEFT—Chromium yachts for modern table decoration. Rena Rosenthal. Mirror tray, with aluminum handles, red anchor and star decoration. Double pewter ashtray. Tubular aluminum flowerholder. Hammacher Schlemmer & Co.

BELOW—A low coffee table, useful also for flowers or magazines, made of matched white holly veneer with an ebony base and glass top. Charming in a white room or against a chintz background. The graceful flowing lines employed in the design suggest pleasure in its permanent possession. Draperies are in vivid colors. H. Hambidge Warner, designer

TWO PHOTOGRAPHS BY MAURICE GOLDBERG

ABOVE—A nest of three very compact tables in white holly and ebony. These are especially suited to the modernistic room, but interesting with any type of decoration. The ebony makes a beautiful background for brilliant flowers. Designed by H. Hambidge Warner



PHOTOGRAPH BY ADAMS

THIS low coffee or magazine table is executed in harewood. It is very substantial, and lovely in tone. The sofa is also harewood, with arms unupholstered. The curve of the wood at each end of the sofa lends beauty to the design which is also exceedingly comfortable. Designed by H. Hambidge Warner for Wm. H. Berri, Inc.

Small Modern Tables Expressed in New Designs and Materials

A Single Table in Modern Form, or a Nest of Them, May Be Introduced into Antique Settings of Any Period, Adding a Convenient and Friendly Touch

TWO PHOTOGRAPHS BY DANA B. MERRILL

ABOVE—Convenient bakelite tea and coffee table with chromium frame. This table is of the sled type which may be easily pushed about by the handle to any convenient location, just suited to afternoon tea. Useful at the side or head of a couch or used separately for books or magazines. By courtesy of Lord & Taylor

CENTER—A nest of three occasional tables in harewood with black inlay. Their compactness and simplicity make them especially suitable for the modern apartment or country home, with either modern or antique furniture. Courtesy Lord & Taylor

LEFT—This table of black formica with metal work of brushed aluminum is made sturdy by a broad metal base and arched supports. The chair is aluminum, upholstered in silver gray fabric. Courtesy Nessen Studios. Rug is in grays and brilliant tones

Fine Things From All Over the World Can Be Found in This Cape Cod Garden of Mr. Charles D. Armstrong

FINE pieces of sculpture are placed at intervals through the garden against vivid evergreen backgrounds. Back of the garden the pine woods are planted with many flowering shrubs, rhododendron, azaleas, mountain laurel, holly and lilies

FINE old Florentine columns form a suggestion of a border to this turf path running through the center of the garden. Between the columns are seats of antique marble and the effect is one of stately, decidedly old world charm and beauty

PHOTOGRAPHS BY NORA SAYRE

IN the main garden, a rectangular enclosure, 120 feet by 80 feet, there are many annuals and fine specimens of box. Brick steps lead down to a grass bordered pool with a 15th Century fountain at one end. There is also a natural rock garden, with a picturesque miniature brook and waterfall

THE collection of evergreens is said to be the finest in New England. The largest specimen, 12 ft. high by 15 ft. thick, came from Cape Cod and the second, from Virginia. The coniferous border of this garden has been awarded a merit certificate by the Massachusetts Horticulture Society

The Summer's Newest Beverage Sets

OUTDOOR living, which involves eating and drinking, has become a vogue which has swept the country. Whether you are in the city and have luncheon or afternoon tea in a backyard garden, on a terrace or the garden of your penthouse, whether you are at the seashore and have a cocktail party on the beach, or, whether you are living on a great country estate or in some lovely suburban house, you must take cognizance of the fact that your house is not completely furnished unless you have many little tables to move about, some in modernistic fashion, others made after the vogue of Chippendale and Sheraton, or the new wicker, or painted slat furniture. And there are endless, specially made covers for these tables in linen and gingham and chintz and oilcloth. There are, too, beverage sets of every form, pattern and color. In this article, we are showing a variety of tables and many pitchers and glasses. There are styles suited to afternoon tea, soft drinks, cocktails, styles that are conveniently placed on fascinating tables or that are carried about on tables with handles, at tennis and golf parties.

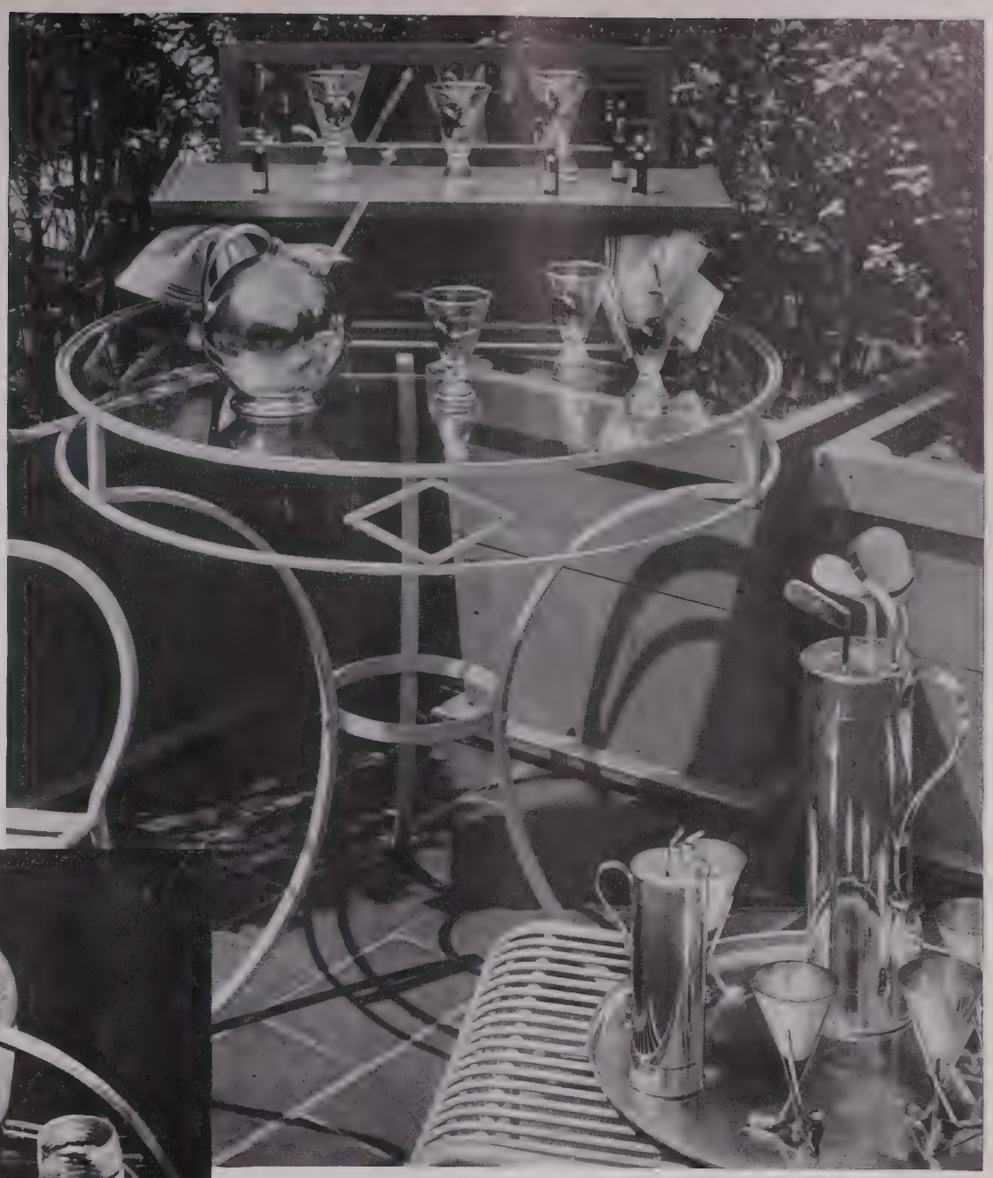
PHOTOGRAPHS BY ROBERT MACLEAN GLASGOW

ABOVE—Refreshment set consisting of a pitcher and twelve glasses, decorated with oranges by Jean Luce. The glass-lined tray, covered in black and white grass cloth, contains a fruit basket, cigarette holder and match box. Courtesy of Mrs. Ehrich Co.

ABOVE, right—Polished aluminum cocktail glasses which, when filled, show a hand-painted nude under crystal in the base. The yellow and blue striped ice pail has fish-shaped tongs. Etched figures decorate the Orrefors glasses. Florence Ackerman

RIGHT—Amber tip pitcher in a set with six mugs. Glasses at extreme right show Japanese fish. Stern Bros. The beverage mixer and glasses are striped in black and white and measuring glasses in red. Copper ice pail. Hammacher-Schlemmer & Co.

Complying with the Urge to Entertain in the Open at This Season, Colorful Striped Glass Lends Its Touch of Gaiety to the Setting. This Is Combined in Attractive Services, Suitable for Every Kind of Beverage with Trays and Metal Stands That May Be Conveniently Carried Out into the Garden or the Shady Terrace



ABOVE—The cocktail hour on the penthouse terrace is provided for in this miniature bar tray, finished in green or mahogany, with a folding mirror back, easily carried about. Within are compartments to hold glasses. On the "counter" are shown solid base glasses decorated with polo players, the new, tiny bottle lighters, inexpensive favors, and cocktail napkins. On the table is a pewter beverage mixer. The golf cocktail set of sterling silver cleverly combines the game's complete equipment in shaker, decanter, and glasses. All from Abercrombie & Fitch

AN innovation in the glass top wrought iron table, with ivy holders below, is found in this one with a convenient handle to carry it about. Consistent with the demand for brilliant coloring is the cocktail set striped in yellow, blue and red, with six glasses and a tray. At the right is a lemonade set gaily striped in red, green and yellow. Glasses and pitcher fit compactly within a metal stand intended for out-of-door use. Lewis & Conger

ESCUDERO dancing the "Flamenco." Since the commencement of the present century, the dancing and singing peculiar to the Gitanos have encroached upon the older branch of Spanish popular dancing. The first dance Escudero gave in public was the Flamenco

The Great Escudero Gypsy and Artist

AS an Aragonese peasant, Escudero is dancing the "Jota" with one of his partners, Carmita Garcia. He extracts to the fullest the flavor of this folk dance, with the primness and grim humor of the Spanish peasant

BELOW—Portrait of Escudero and his two dancing partners, Carmita Garcia and Carmela. These two vivacious Spanish gypsy dancers were on tour with him in America and the gay trio met with great appreciation

LEFT—There is probably not a national dance that Escudero has not studied among natives and each one is translated through his own vivid personality. This gypsy artist dances with the castanets as gaily as with his heels. He has some rare costumes and a fine collection of castanets

COURTESY HUROK MUSICAL BUREAU

Magnificent Villa d'Este

At one time the home of Lucrezia Borgia, this lovely old villa has always been associated with the great fighting nobles of Europe

At the Gateway to the Pyrenees

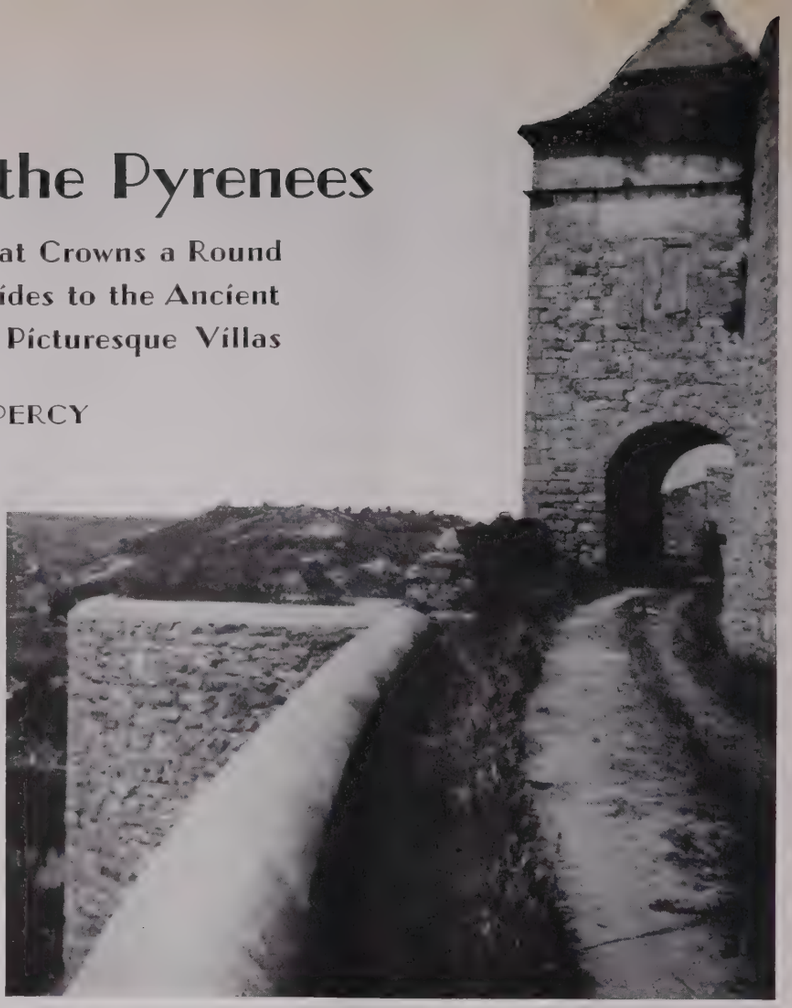
Cordes—An Old City of France that Crowns a Round Hill and then Rambles down its Sides to the Ancient Walls that Are Interlaced with Picturesque Villas

By ALFRED ISHAM PERCY

THE old town of Cordes in the Province of Tarn, France, shown perhaps for the first time illustrated, is not far from well-known cities of Southern France—Montauban, with its Ingres Museum; Toulouse, the Gateway to the Pyrenees; Albi and its Cathedral; and Carcassonne. A railroad passes near it and a government highway touches its lower edge. It makes a convenient headquarters from which one can make excursions to the attractive châteaux and towns of this and adjoining provinces.

It is quite possible that Carcassonne draws the tourist attention away from Cordes. Though Carcassonne is much older both towns are walled relics of the past. However, the essential difference lies in the fact that, while Carcassonne is exploited and restored it is a dead town—a beautifully preserved ghost city—embalmed by the coin of the tourist. Cordes, on the other hand, running up and around and over its high hill, seems to keep actively alive in the setting and environment of another day. No doubt its citizens would welcome tourists but they are too busy with their own various trades and callings to bring forth the necessary concerted effort to direct the flood of traffic to their hill.

Although we had passed many hill towns during our journey afoot we were unprepared for our first glimpse of Cordes. We topped the ridge of mountains to the West. Eastward lay a bowllike valley with Cordes in the center climbing up the high hill. As though to impress us especially the afternoon sun



ABOVE—Cordes is a town of towers and fortified gates, steep streets and steps and high sturdy walls. Some of these walls are hidden under grapevines and wisteria decades old. Most of the roofs are red with a misty softness about them

BELOW—The old town of Cordes lies close to Montauban and Carcassonne. It is one of the most picturesque hill towns of all Southern France and throws the wide shadows of its old towers over the blossoming valleys below

A ROADWAY at Cordes below the inner wall showing the fine old houses, the walled gardens, the walled terraces and the smaller roadway which runs below

A ROAD running around the city, with a view of the outer wall, the watch tower, and the far off ridges of hills. The stonework here is fine and many centuries old

came from behind the clouds and picked out the more massive buildings clustering around the summit of the hill. For the most part the valley and the surrounding mountains lay in shadow and Cordes in the sunlight dominated the panorama.

Cordes is a town of towers, fortified gates, lovely old buildings, steep streets and steps, all laced together on its lofty hill by glorious walls. Some are frowning walls, still defiant with their ancient power; others smiling with flowers where old watch towers are garlanded as summer houses; but whether one or the other they keep their individuality as walls and march upward with the town.

With it all there is a beauty that can not be captured by the click of a camera shutter. The beauty created by time weathering the browns and grays of the buildings and touching the red of the roof tiles with a mossy softness. This in a setting of green hills across a valley splashed with the earthy red of newly-ploughed fields.

The Hostellerie du Vieux Cordes is near the top of the hill. The building, even to the grapevine climbing its façade, impresses one with its quiet old-worldliness, as does the town itself.

A jolly red-faced host met us at the entrance with greetings of welcome. We were led through a long passage to an open courtyard paved with flagstones. A very old wisteria vine shaded the whole court.

On the other side, we passed through a salon to enter our room. This part of the hotel seemed to be a continuation of what was once an old fortified wall. This helped to explain why our room could be on the first floor and yet the windows afford a view of roads, walls and gardens lower down, the valley and the mountains to the north and west. As to the room itself, the furniture was very old and of exquisite taste.

Upon returning to the court we fell to examining the antique statuary there and soon learned that our host is an antique collector. Some of his pieces have evoked the attention of museum representatives. At heart he is an artist and his activities are not confined to antiques—the guiding rule in his buying requires that an object be genu-

(Continued on page 59)

The Refectory "Bordes" of Today

Once Used in the Great Dining Halls of Baronial Homes These Tables Are Now Copied by Cabinetmakers in Sizes for Modern Interiors

By EDWARD WENHAM

Author of "The Collector's Guide to Furniture Design"

ABOVE—A reproduction of a fine old Tudor refectory table in oak. The wood is rough-hewn and has an antique finish. The candlesticks are Italian, silver. This is the slender type of table which has many uses in the apartment or country home. Courtesy Palmer & Embury

BELOW—The use of the plain wooden benches with the draw-top table and the general setting of this breakfast room reproduces in a pleasing way the atmosphere of the interior of an Early Colonial home, completed by pewter plates and a hook rug. Courtesy L. & J. G. Stickley

SEVERAL editors and writers connected with magazines were taking their ease in the library of a home not far from New York, after a day of golf. But prevalent as golf is as a topic of conversation, these men were writers and the conversation inevitably turned to "shop". They came to discussing the derivation of words and one remarked that the origin of many common words could be found right there among the furniture of that library; and then he went on to prove his contention.

ABOVE—In this charming dining room the oak refectory table is a reproduction of an Elizabethan drawtop model. The oak linenfold screen and Jacobean "hunting board" are interesting features; the two arm chairs are original Jacobean pieces. Courtesy W. & J. Sloane

LEFT—Modern table reproduced by American cabinet makers from an early English model. The apron is carved and the legs turned. By courtesy of the Hayden Co.

Here we will quote only a few of the examples he mentioned: From a wall cupboard, formerly known as a *livrée* (delivered) cupboard, we have the word "livery" as applied to a uniform for a servant, or to the place where horses are stabled, because this type of cupboard was used to hold the food for servants who were fed and clothed in lieu of wages; the piece of baggage we call a "trunk" derived from the hollowed log which was the original trunk or later dower-chest in which the clothing and valuables of the nobles were carried from one castle to another; the "Bench" referring to magistrates, from the long planks on two low trestles which were the common seats before the days of dining chairs; "chairman" from the fact that the only seat with a back was a throne-like affair known as "the chair" and reserved for the master of the house; and others, of which originals or copies were part of the furniture.

But the refectory table which was in the center of that room proved fruitful of both present-day words and various customs which we still practice; so much so that in writing this article, we think it is worth while to include some of these. The word "table" actually came from the Latin *tabula,* meaning a board or small flat slab and was adopted to distinguish chess-boards and the like from the great dining-tables which were known as "bordes"; the word "borde" meaning exactly what he says, namely boards or planks raised on trestles to serve as what we now call a dining-table.

It is from the word "borde" we have obtained "board" denoting food; hence board-wage merely means a pledge that food will be supplied in return for services, "wage" being a corruption of "gage" (a pledge). "Boarder" is another derived from the "borde" or table; and both the term "board", to indicate a board of directors, and "chairman" as the presiding official both survive from the old refectory tables; because the directors gather around a "borde" and the chairman occupies the position of the head of the house, though nowadays this is at one end of the table in place of the center of one side, as in early times.

This may seem to digress from the title of this article, but the association of present-day usages with the furniture of our homes is always a source of amusement, if not instruction. For example, at a public banquet when one table is placed across the top of the room, for the guest of honor and other important dignitaries, and other tables at right angles for lesser folk, we are repeating the custom of many centuries ago. But we fail in one respect: Guests are nowadays seated on each side of the tables running the length of the room, whereas in olden days these were near the wall and the guests only sat on one side. This arrangement was not to avoid being discourteous by being seated back turned to the host: it was in case one

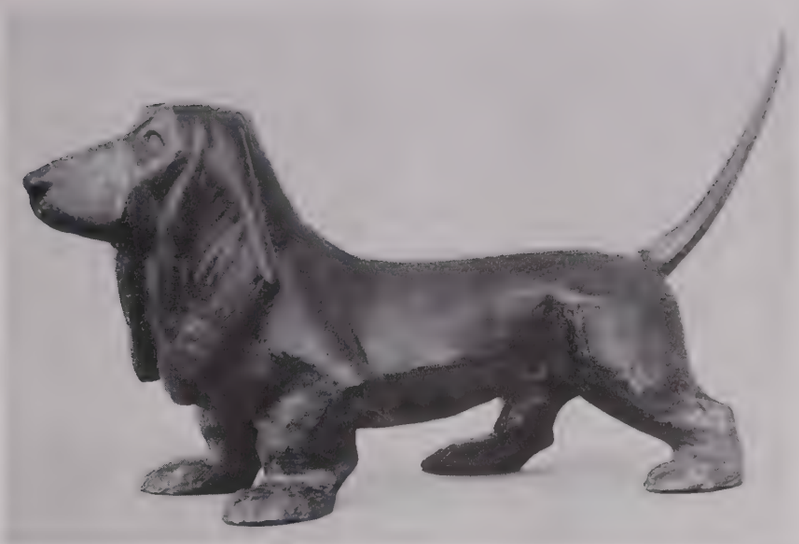
(Continued on page 62)

ABOVE—The turned leg refectory table and high back chairs in this room illustrate the pleasing old-time effect of the more robust furniture against an appropriate background of paneled woodwork. This is one of the earlier types with low stretchers. Courtesy Thonet Bros.

BELOW—Several unusual features appear in the treatment of this living room in a Southern home. The refectory table and set-in Gothic cabinet combine curves with pleasantly rectangular forms of chair and table. Carroll D. Colby, decorator. Shaw Furniture Co.

Friendly Dogs and a Suspicious Panther

Photographs courtesy Averell House



MADELEINE FABRE, who does her "sculptures" of animals in wood, bronze, aluminum and ceramics, has said, "If my bulldog has not bitten these statues of animals it is because he has taken them for idols of dogs." And certainly the quality which she presents is something beyond mere portraiture, revealing in a half humorous way something of the nature of the animal kingdom. Miss Fabre's work created a great sensation when it was exhibited at the Gallery Danthon and Theatre Pigalle in Paris

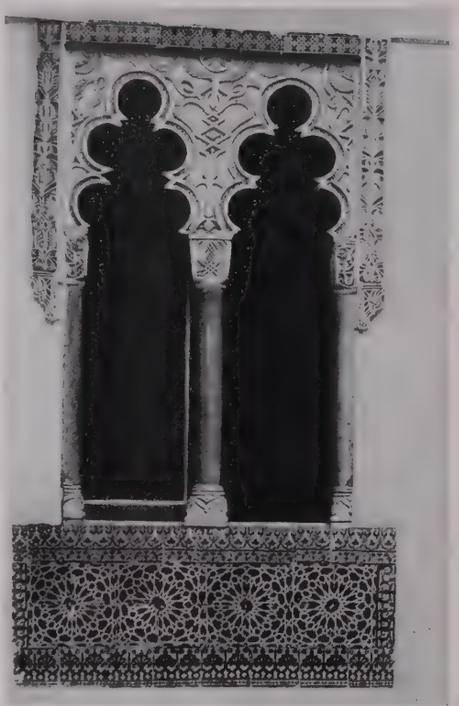
THESE two delightful studies of dachshunds are wood and bronze, the upper one somewhat pensive, and the lower one more alert and youthful. Although the dogs are the same breed, the difference in personality is brought out as definitely as a photographer would in taking family likenesses

AT the right is a most telling bit of sculpture of a young panther, carved in mahogany. You feel in this curiously simple modeling, alertness, fear, curiosity, and a nervous quality of the wild animal the minute it becomes static. Just above is a wire haired terrier in silver bronze, exceedingly clever, with the individuality of that most popular dog At the top of the page is a bulldog, carved in wood, very still and heavy, with an expression of childlike innocence

Old Toledo—Incredible Beauty of Architecture and Decoration

IN the famous hospital of Santa Cruz this richly carved stone stairway leads from the entrance to the upper floors. The nobly formed arches throughout this ancient building are magnificently carved by master craftsmen in the spirit of the stairway

LOOKING up from the patio below, one has a vision of these amazingly beautiful windows, with slender columns, rich arabesques, and fringed arcs



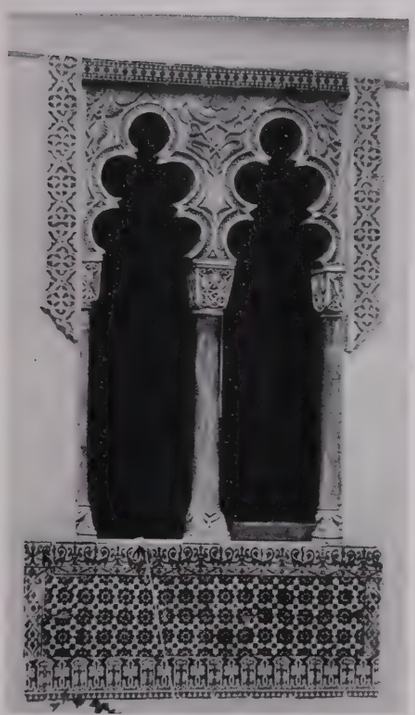
A PATIO in one of the most ornamental gardens of all Toledo. Colored tiles decorate the house and the stairway. And there are rosettes of mosaics and plaster ornaments. Palms, laurels and oleanders fill this ancient garden

FOR over thirty centuries, Toledo has been the center of the ancient beauty of Spain. It was actually mentioned by Livy, B.C. 192. And then the Romans swept over the land and after that the Arabs came. Indeed, one of the most beautiful of the gates today in the old wall is the Arabic Puerta del Sol. But this was a short lived kingdom and the real Spain began when Alphonso the Valiant of Leon and Castille, conquered the state in the 11th Century and called it the New Castille. It is a hundred-towered city, lying south of Madrid, resting proudly on the top of a high promontory, bordered on three sides by the river Tagus, and surrounded by a lofty military wall. Its old churches and libraries and market places are of extraordinary beauty, fine architecturally and decorated with infinite imagination and skill.

Although it manufactures many sorts of things, from fans to beer, it is most famous for the Toledo blades made long before the time of the Roman domination. Roman blades today are largely under the control of the government and have been for over two centuries, and occasionally there is a private enterprise started for imitating these exquisite pieces of artistry, famous the world over. The mighty walls which surround this ancient city are pierced by many gates. The streets are narrow, winding and very steep; there are beautiful theatres and libraries and many magnificent homes in Toledo and wonderful old gardens fragrant with gardenias and magnolias. The thought of modern living has never reached it, so there are occasional inconveniences for the modern traveler. But one glimpse of this transcendently beautiful city buries for all time any thought of criticism. In fact there is probably no other Mediæval town more untouched and enchanting in its beauty.

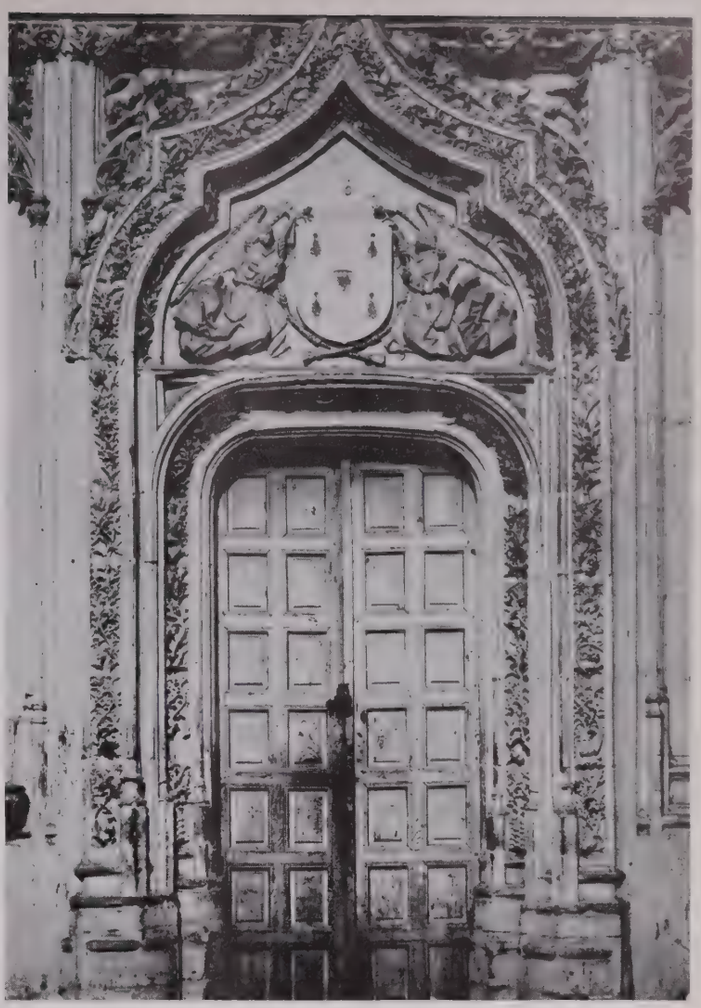
This capital of the province of Toledo is famous for its beautiful Mediæval buildings, its Gothic cathedral of the 13th Century, its forty chapels of ancient manuscripts, the

This Mediaeval City Which Was for Centuries the Center of Spanish National Life, Is Today Practically Untouched by Modern Industrial Conditions, and Exists as a Survival of That Golden Age of Spanish Beauty and Chivalry



THE capitals of the columns in these windows are intricately carved, and squares of elaborate old tilework are set below the windows, adding rich color

THE cloister of the magnificent old building, Santa Maria de la Blanca. The elaborate capitals of the splendid columns show the forms of pine cones among the tangled tendrils, and the spandrils over the arches are filled in with richly colored arabesque patterns. One of the great sights of Toledo



SPANISH Gothic in its richest form is shown in the portal through which one enters the old Church of San Juan de los Reyes. Exquisitely carved small figures adorn the lintel under the Gothic arch holding the shield

cloister of San Juan de los Reyes, a gift of Catholic sovereigns, and Santa Maria de la Blanca, a Jewish synagogue of the 12th Century.

Today, many of the ancient convents, beautiful in design and execution, have been converted into prisons and hospitals for the benefit of the state. Toledo is the seat of the archbishop who bears the title of the Primate of all Spain. In all Spain there is no more beautiful city hall, with its two great towers, and a classic façade dating from the 15th Century.

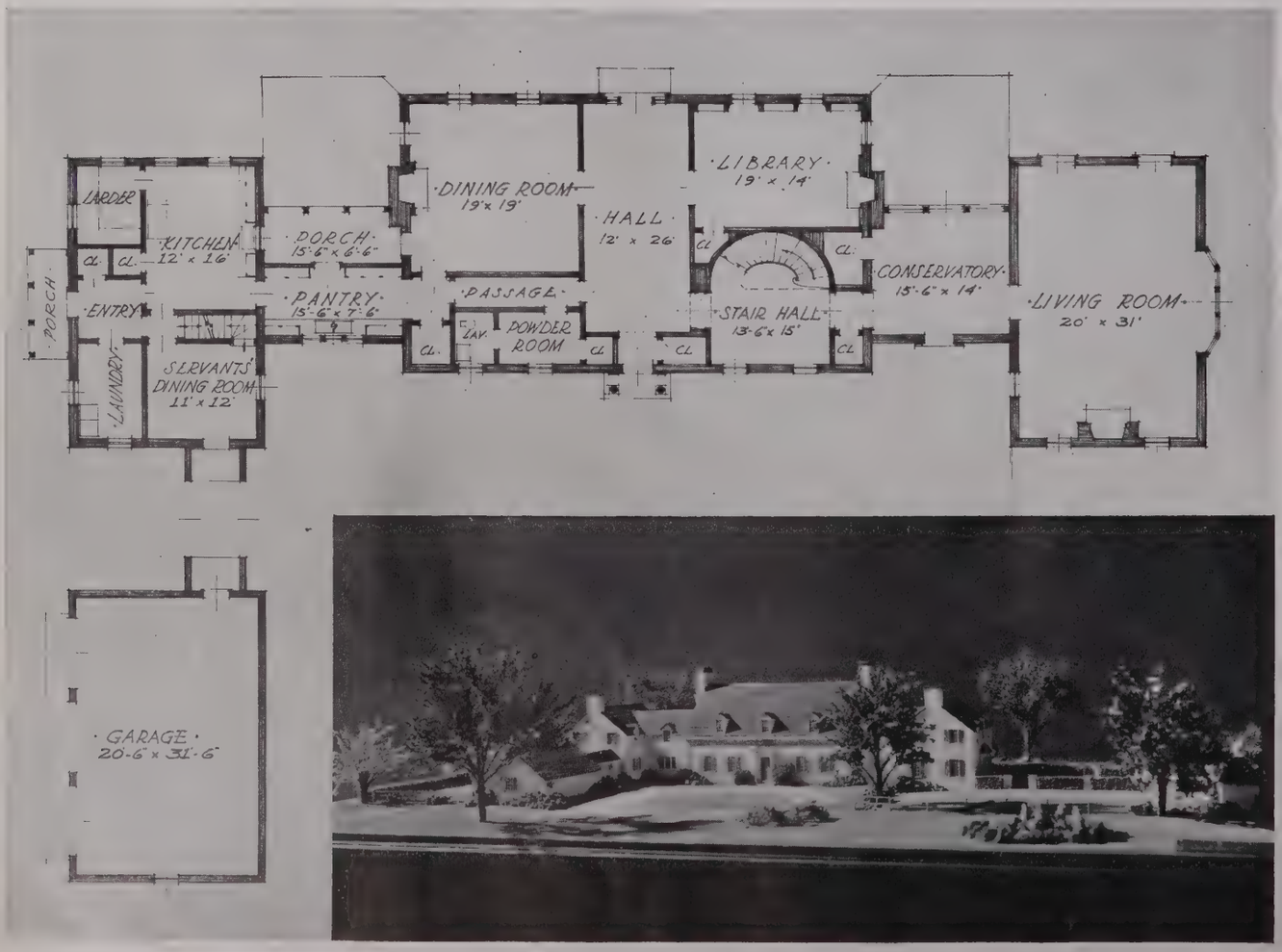
It is one of the most enchanting places for the traveller who is on the lookout for ancient beauty. Some of the very best of the Spanish Gothic architecture is to be found in Toledo and its carving and tile work are famous among the architects of the world. Excellent examples of intricate carving and rich tile and mosaic work are shown in the photographs which illustrate this article. Especially beautiful are the two Gothic windows shown.

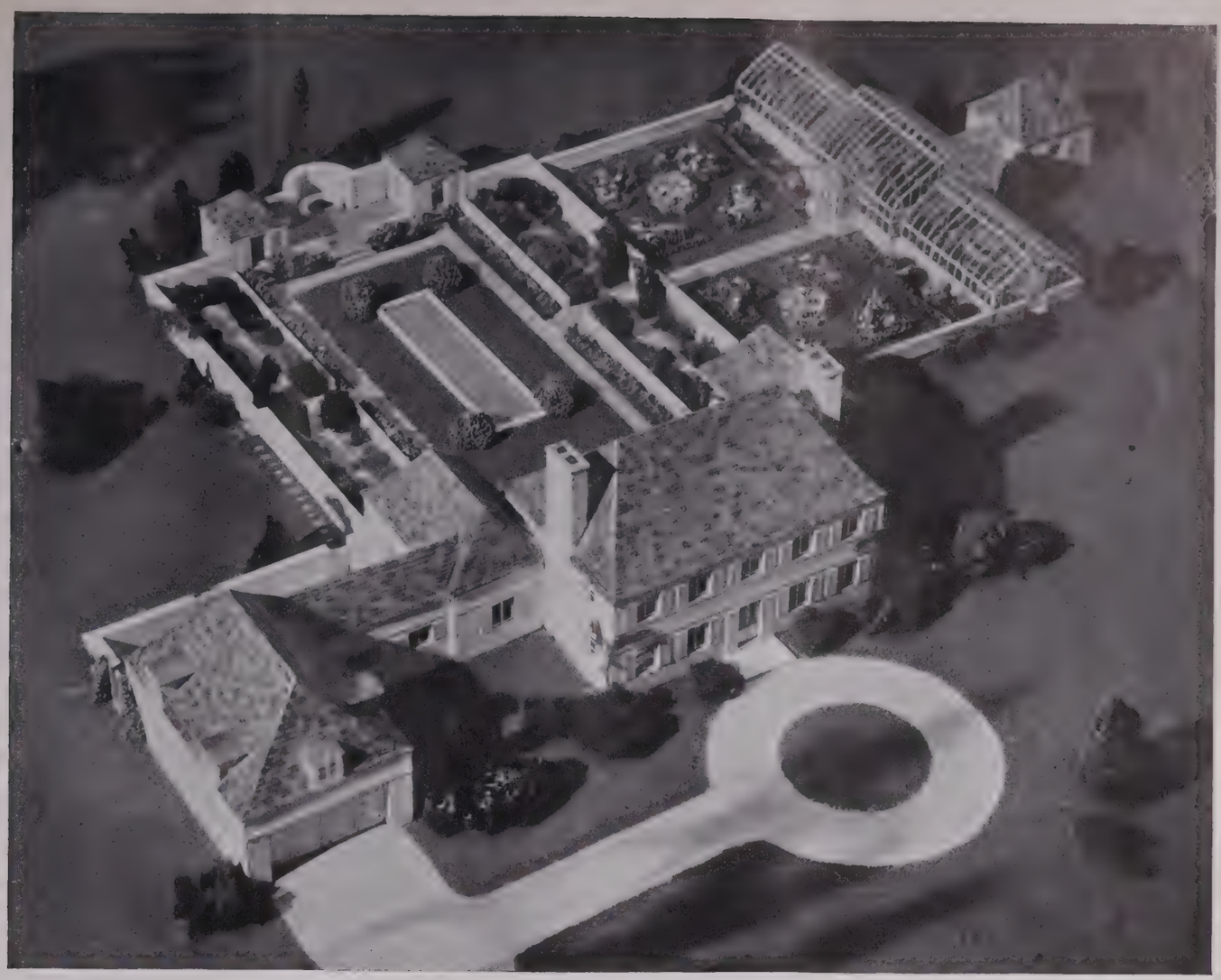
But all the beauty of Toledo is not alone to be found in the splendor of her architecture. Her gardens are world famous, with palms of many kinds from the tropics and exotic blossoms of extraordinary beauty and fragrance.

Franklin Abbott, architect *Model by Herman Knebel*

Small Scale Models for Country Homes Shown at Spring Architectural League

Polhemus & Coffin, architects *Model by Miller H. Bond*





Francis Keally, architect

TOP, opposite page—The home of Douglass Van Dyke, Esq., at Fishers Island, is shown in this scale model. The main part of this house is brick veneer painted white. The house rests on a knoll, overlooking a golf course on the Long Island Sound. The wing at the right is the guest house which contains a playroom and a flower room and connects with a one-story sunroom. At the back are the garage and servants' quarters, and in the wing at the extreme left are quarters which are reserved for the servants of the guests

BOTTOM, opposite page—Model of a New England country home, shown below with its floor plan, is to be built of brick painted white, with a blue slate roof. The wood trim on the exterior is pine, painted white. The floor plan is exceptionally interesting with its grouping of service quarters at one end, yet arranging to save steps and considering the comfort of service as well as master portion of the house. An interesting feature is the separation of the living room from the rest of the house by a conservatory

ABOVE—Proposed country residence in which the greenhouse and the formal garden are part and parcel of the construction from the start. Architecturally speaking, the character of the greenhouse is determined by its proper relation to the house as well as its proportions. To be successful, it must be an intimate unit of the whole scheme, harmoniously placed in relation to the house and garden. The architectural features of the garden are also constructed in harmony with the plan and material of the house

RIGHT—This small scale model shows the way the Gene Tunney house is going to look when it is finished this summer out near Stamford, Connecticut. It is really an extension of a 200-year-old salt-box house—a glimpse of which still shows at the back of the photograph. Sitting in the pergola of Mr. and Mrs. Tunney's home, one will look over the small garden, down the open fields, to a pool beyond which rises the old wood lot. The rambling lines of this house fit in well with the rolling Connecticut landscape

William F. Dominick, architect

If Your Glassware and Your Table China Match You Are Very Much in Fashion

THESE beverage glasses are the high note of the season's crystal decoration on glass. New York night life parades around the cocktails and highballs in black silhouettes on frosted glass. The effect is most convivial

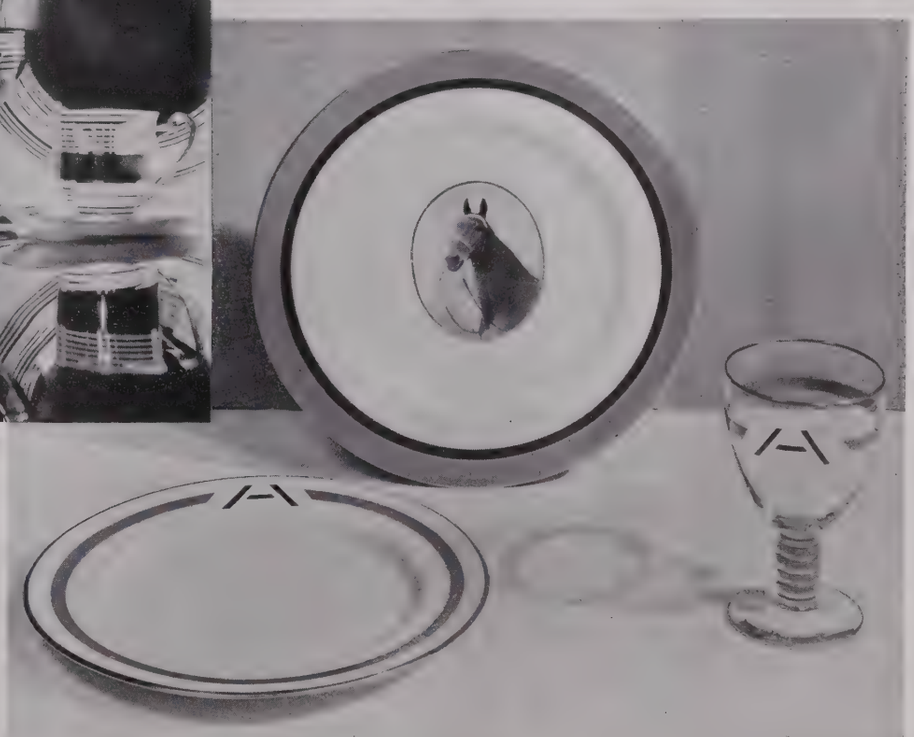
ABOVE—This ensemble carries out on ivory bodied plates, tea cups and crystal stemware a banded effect with floral motifs in three colors, tanke red, black and mat gold. A fine mat gold edge confines the alternating lines of black and red; all three colors are in the floral figures. Courtesy Ovington's

THE New York Curb Exchange dinner ware carries the monogram on the shoulder while alternating circles of black and red travel the verge. The stemware glass matches the dinner ware in color and design. Designed by Edmondson Warrin. Courtesy W. H. Plummer

A SPECIALLY designed dinner service which had in mind the owner's taste. An ornamental monogram is used on every piece of crystal and china, and shaded bands in color finish the edges of china and glass throughout and band the stems of the glass. Courtesy Ovington's

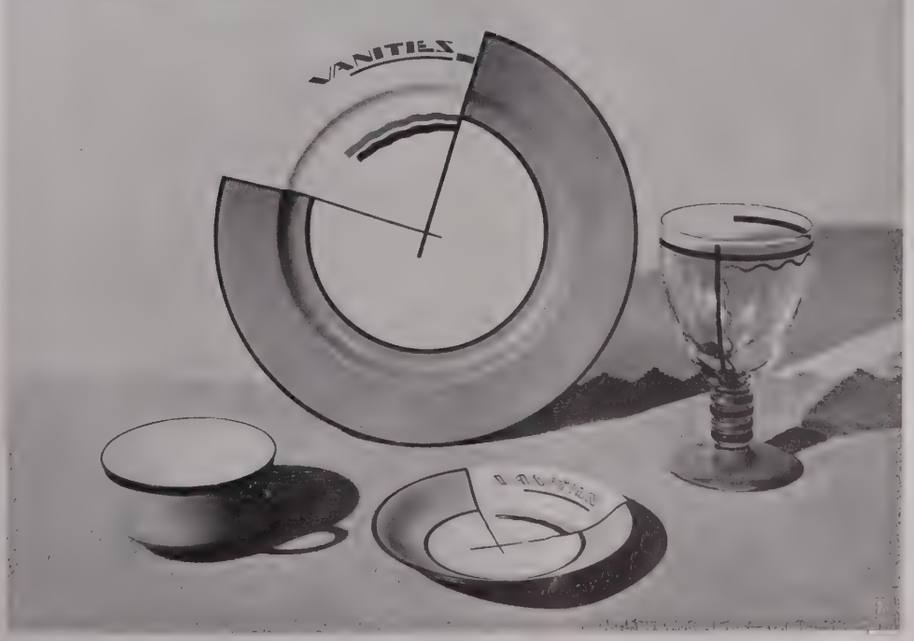
THIS exceedingly smart modernistic china and crystal set is decorated with platinum lustre and black, particularly suited to the more modernistic dining room, for a table without cloth or lace decoration. Courtesy Stern Brothers

HERE is a grouping of china and crystal. The bands are of platinum lustre and tanke red or may be of Siam black and tallyho green. The general form of the glass and plate are in harmony and the concentric circles make a most striking effect on a table laid with modern linens. Courtesy J. E. Caldwell



THIS set of service plate, dinner plate and goblet, was designed for J. L. Brandeis to use on his ranch. The decoration in red and black is his brand mark, "Three Bar Ranch" and the head of his favorite horse. Service plate has a deep red shoulder framed by black lines

THE yacht of Earl Carroll carries this matching service, of contemporary design. The colors are red and black on ivory body, and on crystal. The lettering "Vanities", very modern, forms an appropriate motif. Designed by Edmondson Warrin. Courtesy R. H. Macy & Co.



Argentina from Spain

The Beloved Among the Dancers Who Come to Us from Foreign Lands

PHOTOGRAPHS COURTESY METROPOLITAN MUSICAL BUREAU

PHOTOGRAPHS BY D'ORA, PARIS

PROBABLY no dancer of modern times has created in the hearts of her audience a more affectionate appreciation. New York loves Argentina, especially in these four most popular dances, "The Lure of Velasquez," "Goyescas," "Jota," and "The Fish Vender." And she likes to dance for us.

PHOTO BY EWING GALLOWAY

Old Ely Cathedral

This sturdy and magnificent structure was begun in the 11th Century in England and finished two hundred years later. The quaint village now nestles under its wing

A California Architect

When George Washington Smith, the Renowned Architect, Designed His Own Home at Montecito, California, He also Planned, with Mrs. Smith, the Design of the Landscaping of Their Garden which Is One of the Most Charming on the Pacific Coast. Luxurious Shrubbery, Acacias, Orange Trees and Brilliant Tiled Fountains Combine in Rich Color

ABOVE—Here we are looking down the pleached allée of black acacia. The arbor vitae are held in large terra cotta jars. The fountain is blue and white glazed Mexican tiles and the little pots are from Triana, blue patterned and glazed. Behind the four tile benches which mark the four points of the compass in this enclosure are pink oleanders growing near the hedge

IN a side wall of Mr. Smith's home is a wrought-iron grille in natural iron finish. A little inset fountain is placed below the window, and is finished with blue and white Mexican tiles. The luxurious planting includes almond trees, white Kaiserin roses and white marguerites, banked behind little pots of petunias. There are four orange trees, and two prolific clumps of daphne

Planned His Garden

RIGHT—This is the lovely blue garden, balancing the rose garden on the right of the pleached allée. Here are delphiniums for background, Chinese forget-me-nots in beds around the outside, and inner beds of argeratum and lobelia. The fountain is blue and white Mexican tile. Box borders the beds

PHOTOGRAPHS BY JESSIE TARBOX BEALS

ABOVE—Door from dining room to terrace set in the white plaster walls. Just over it is a glazed tile panel of the Virgin of Guadalupe. The balcony above is bronze, green with verdi gris, with a row of blue and white tiles as a base. The fuchsias against the wall are red and white

RIGHT—This is the further end of the pleached allée, looking toward the dining room door. Chinese willow has been planted here, the same tree that you see on the old willow-pattern plates. The surface of this large circular space is paved with bricks and enclosed by privet

One of the Pastimes in Bermuda Is Collecting Old Silver

Some of It Over Two Centuries Old and Hall-marked with Great Precision

By AMELIA LEAVITT HILL

ONE of the features which most forcibly strikes the stranger who is interested in Bermuda antiques is the quantity and quality of the old silver to be found there. Nor does his surprise at the large and artistic supply diminish as he looks more closely into the matter, for in spite of the size and the remoteness of the islands, we see and wonder at the large number of silversmiths who seem to have simultaneously found lucrative employment in their tiny confines. Not less than twenty-two names have come down to us (probably even this list is incomplete) of the silversmiths of Bermuda, most of them dating from the second half of the eighteenth century, which for a group of islands of such small dimensions seems a disproportionately large number, and doubtless bears witness to the prosperity of the inhabitants.

One of the first Bermuda silversmiths was Thomas Savage (T. S.), who worked there at about 1704. To him has also been assigned the date 1650. The records are in so vague a state in many instances that just to what these dates refer is not clear, but evidently Savage's activities included these two periods. It was the local custom for the artificers to use their initials as a hall-mark,

ABOVE — Famous old pieces of silver. Left to right, silver tankard by Thomas Savage, silver corkscrew, with the arms of the Nelmes family, 1740, and a silver tankard with decorative etched band

BELOW — Communion service in old St. Peter's church at St. George, the oldest Church of England in the Empire. The silver, presented in 1697 by William and Mary, is the pride of the old town to this day

BEAUTIFUL old silver shown here from left to right—silver tankard, Sheffield plate, a silver cup by George Rankin, made in 1810, and a helmet shaped jug belonging to the period of Thomas Savage

often accompanying them with the date. This is the safest method of dating these artisans, for the records are, as has been said, in many cases highly inaccurate, so good an authority as Leffroy's History giving to one Thomas Fosbrooks of "Smith's Tribe", now known as Smith's pariah, a date a century earlier than that which is assigned him by local antiquarians (1618-1718). It seems also probable that both the paucity of records and the large number of workmen may be laid to the fact that in many cases the men were not natives of the islands, and made only a temporary sojourn there. It is notable that many of them hailed from America, hence we find natives of New Rochelle and New Brunswick, as well as one of the most famous, Samuel Lockwood, who was a native of Connecticut, which he left for political reasons after the Revolution.

In the 1780's we find a number of silversmiths at work, among whom may be mentioned Thomas Dixon (T. D.), Francis Peniston (F. P.), David Glegg Ming (D. M.), Samuel Lockwood (S. L.), John Cox (J. C.), George Hutchings (G. H.), Peter Pallais (P. P.) and Thomas Blatchley (T. B.). Most of these were in business at St. George, the capital at the time, and the local contemporary press gives an occasional advertisement which shows the extent of their activities.

The closeness of the tie to England in these early days is noticeable, and this doubtless accounts for the lack of characteristic designs or work. It is a curious fact that just as the Bermuda furniture makers copied English furniture of the period with strict accuracy, never varying it to meet the needs of totally different requirements of living and of climate, so the Bermuda silversmiths did not seek novel motifs for their designs in the semi-tropical scenery about them, but clung to the same arabesques, conventional designs and other decorations which their fathers knew in "the old country." Many of the workmen, while "carrying in stock" various articles in common use, as is obvious from their advertisements, also did work to order, and it is by no means uncommon to find as a bequest in an old will "a dozen spoons, the silver for which is in the possession of" some local craftsman of the time. The ingots of silver were frequently imported and given to the jewelers to care for until some disposition was made of them.

Legend has it that George Rankin (G. R., in raised letters on a recessed ground) was the only Bermuda workman to make the "fiddle handled spoon" and that he was the only workman of his time with an understanding of engraving. However this may be (and it does not seem founded upon actual fact) his style was the script capital lettering, the cutting being of the same thickness throughout the letter. His work is wrought, not cast, as was the case with that of most other Bermuda silversmiths.

Samuel John Cantor was a pupil of George Hutchings and made a specialty of plain work which was wrought out on the anvil. He made for the most part flatware, though he was also a jeweler and made gold jewelry, earrings, and other such articles. He was succeeded in business by his son, William Cantor, who did work similar to that of his father although, curiously enough, he did not use a hall-mark.

No account of Bermuda silver would be complete without mention of the pride of every Bermudian's heart, the communion service at old St. Peter's church in St. George, which is said to be the oldest Church of England in the Empire. A very handsome chalice was presented to the church in 1625 by the Bermuda Company, an organization in London akin to the various companies who watched over the destinies of the original colonies in America. In 1697 the remainder of the communion service now shown was presented to the church by William and Mary, and has remained one of the prides of Bermuda.

Incidentally, St. Peter's church is worthy of more than passing mention, apart from its old silver. Architecturally it has some points of interest, although its style is uncompromisingly plain, like other Bermuda buildings; but its various monuments and similar features are replete with interest. In spite of the danger of emulating the Boston inhabitant with his love of tombstones, it is impossible to leave unnoted the exquisite tribute of the wife of one of the early governors who died at St. George in her early twenties, which has the unusual merit of being, even at this late day, at once beautiful and touching. Quite the opposite is the delightful monument to Governor Popple, which he is said to have composed himself, and in which he availed himself of the opportunity to rebuke those above him somewhat after the fashion of the soldiers letters in "The First Hundred Thousand".

A RARE collection of old Bermuda silver spoons is shown here. Table spoons, 1805 by William Bearn, teaspoons stamped S. L., G. H., T. D., 1784, G. R., and T. S., 1708, and H. Hutton, the initials all indicating that these were made by very famous silversmiths

The Playhouse at Fox Hollow Farm

All Formal Entertaining Is Done Here Rather than in the Smaller Home on the Estate in Which the Family Lives

THE library in the playhouse has a Georgian fireplace, an English hob grate, and over the mantel a Carrara marble bust of great beauty. The antique sofas either side of the fireplace are from an old Cape Cod home and the game table is of oak. Woodwork is French Provincial

LIVING room in the playhouse of Mr. and Mrs. R. R. Dickey. The furniture in this charming place is provincial English, American and Italian, with objects of art collected from all over the world. The low coffee table is old Italian and the desk at the right is a fine Georgian piece

BETWEEN two small rooms, one a kitchenette and the other a dressing room, is the tap room. The old Welsh dresser is dark oak. The long tables are in old trestle design and the four chairs facing the table are Charles II. The fittings are more than precious, including Georgian candlesticks, silver dome dishes for keeping the food warm and rare crystal wine decanters

A VIEW of the stage, with backdrop of Algiers. There are old Italian chairs in rich red brocade, a desk chair of Chinese red lacquer, Italian needle-point pictures framed in curly maple, old Italian flower prints, and the stage equipment including the invisible dressing rooms

LEFT—A small dressing-table which dates from early in the 18th Century is very beautiful in colour, veneered with golden yew, into which the light actually seems to penetrate while the lustre of brass lies on it like a golden leaf

BELOW—On this pair of inlaid knife-boxes the metal fittings owe their somewhat elaborate appearance entirely to being fretted into an open-work pattern. They are not cast and chased as French metal-work of the period would have been

Brass on Old English Furniture Used to Embellish the Beauty of Wood

The Decorative Quality of Metal Associated with Wood Is Well Illustrated Here

By MAC IVER PERCIVAL

THE combination of brass and wood so often found in furniture is a particularly happy one, both from a practical point of view and artistically, each supplying the qualities the other lacks. The contrast in color and surface and the variety which comes from the differing ways of working the two materials do not in the least prevent them blending in perfect harmony.

In French furniture of course, the metal work is often as important as the wood; as a matter of fact in some pieces it is the principal decorative factor. On the contrary in old English furniture of the seventeenth and eighteenth centuries the cabinet maker's share is always of the first importance, while the metal craftsman's part is reduced to a minimum, and may even seem to the casual observer to matter very little indeed.

Perhaps it is not until we come across a piece from which some vandal has stripped the original brasses, replacing them either with wooden handles or brass-work of a wrong type, that it is possible to realize how much of the beauty of a great deal of walnut and mahogany furniture is due to these small and almost insignificant accessories. They are just right for their purpose, and that gives them their artistic value.

During the Middle Ages and, in fact, down to the Restoration, all metal fittings were made of iron. This was, of course, a necessity as then chests and aumbries, with their successors, the court and livery cupboards, were made of massive oak and the lids and doors were exceedingly heavy. For small things such as caskets latten or brass was used, but it was not until the end of the seventeenth century that brass handles, pulls, bolts and hinges for furniture became anything like general.

Most probably they came into fashion as a result of the importation of Oriental lacquer cabinets, which had in many cases elaborate metal fitments. These cabinets were highly prized and were imitated in Europe, a colorable substitute for the exquisite polished lacquer surface being found in an elaborate combination of paint, varnish and gesso, while the metal work was copied as closely as the European workers could contrive, but, of course, having only Occidental tools and materials at their command, they had necessarily to modify the designs.

It is during the last third of the seventeenth century that we find the use of brass fittings on veneered walnut furniture becoming general. The pulls to the drawers are very small in proportion to the size of the pieces of furniture to which they are attached. They are almost always drops in the form of a pear, or a tassel-like ornament sometimes resembling a single blossom of the Garrya Elliptica. They have a small circular back plate which is sometimes plain, sometimes somewhat elaborate, resembling a rosette or star. The drop is fashioned in a rather primitive way by a tang

KNEEHOLE dressing table. The dark mahogany would be sombre minus the winged butterfly brasses with fantastic silhouettes! It has a keyhole escutcheon, and brass flowers on the middle drawer

of strip metal or wire, of which the ends are turned outwards inside the drawer, split cotter fashion. The keyhole escutcheons are a little larger than the back plates and generally have a somewhat elaborate embossed pattern of cupids, the Royal supporters or acanthus-like foliage. These brasses look well where the wood is either richly figured or inlaid, but seem too small otherwise.

They were soon followed by loop handles with cartouche shaped back plates. The early loops are simple pieces of thick wire secured by metal tangs—a primitive expedient which almost at once gave way to cast loops whose ends fitted into the heads of bolts secured by nuts inside the drawers. Back plates and escutcheons are characteristically shaped with curved and fretted outlines and further deco-

(Continued on page 58)

UNUSUAL dresser with cupboards, 18th Century, finely-grained bronze oak. A delightful example of the beauty of the combination of oak and brass fittings

FINE William and Mary walnut tallboy, veneered with rich walnut and inlaid with simple geometrical patterns of black and white. The loops of the brass handles are cast and have baluster-like embellishment and the keyhole escutcheons are also finely designed in brass

Panels with Colonial Designs Done in the Modern Decorative Manner

These Delightful Murals Decorate the Walls of the Junior Ballroom of the American Woman's Association

Murals designed and executed by Lucille Howard and M. Elizabeth Price

THIS mural appears between two windows in the Junior ballroom. The sky in turquoise blue with red apples and yellow canaries make an enchanting background for the young lady's white dress and the man's grey and brown clothes. There is a green and yellow sward dotted here with clusters of white flowers

ANOTHER scene in the ballroom is a charming Colonial garden party with a lemon tree in bright green and yellow, with jade green appearing in awnings and dress trimmings and yellow green in the landscape. The gentleman's fitted coat is in marine blue; the ladies are in white with captivating bonnets

PHOTOGRAPHS BY BERENICE ABBOTT

Modern Rooms Glowing with Color

In the Home of Mr. Robert O'Gorman, Velvets, Old Damasks, Rare Rugs Make a Scheme of Extraordinary Opulence

MARY COGGESHALL—JEANNETTE JUKES, Decorators

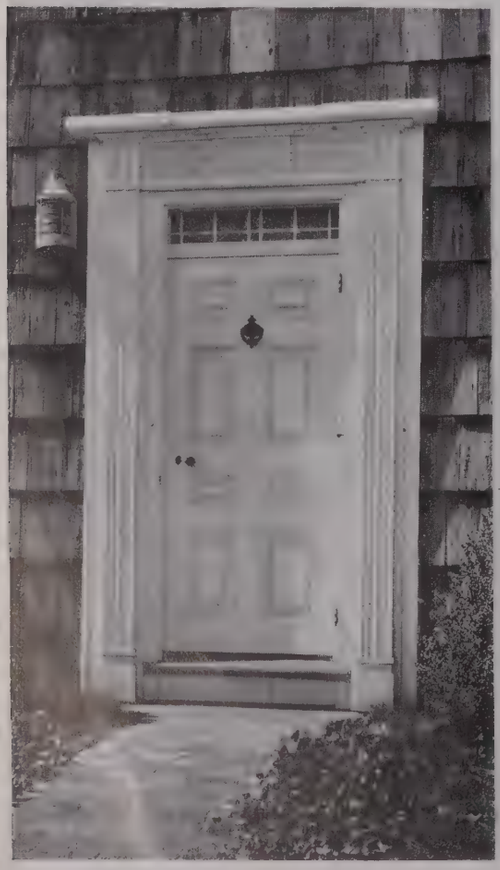
BELOW—The walls in the living room are rough plaster, and crimson damask curtains are hung from valances of crimson velvet. Gold gauze makes the draw curtains. The furniture is upholstered in the same velvet, gold brocade, dull green, and antique tapestry. Antique Spanish table and chest combine with old Italian pieces

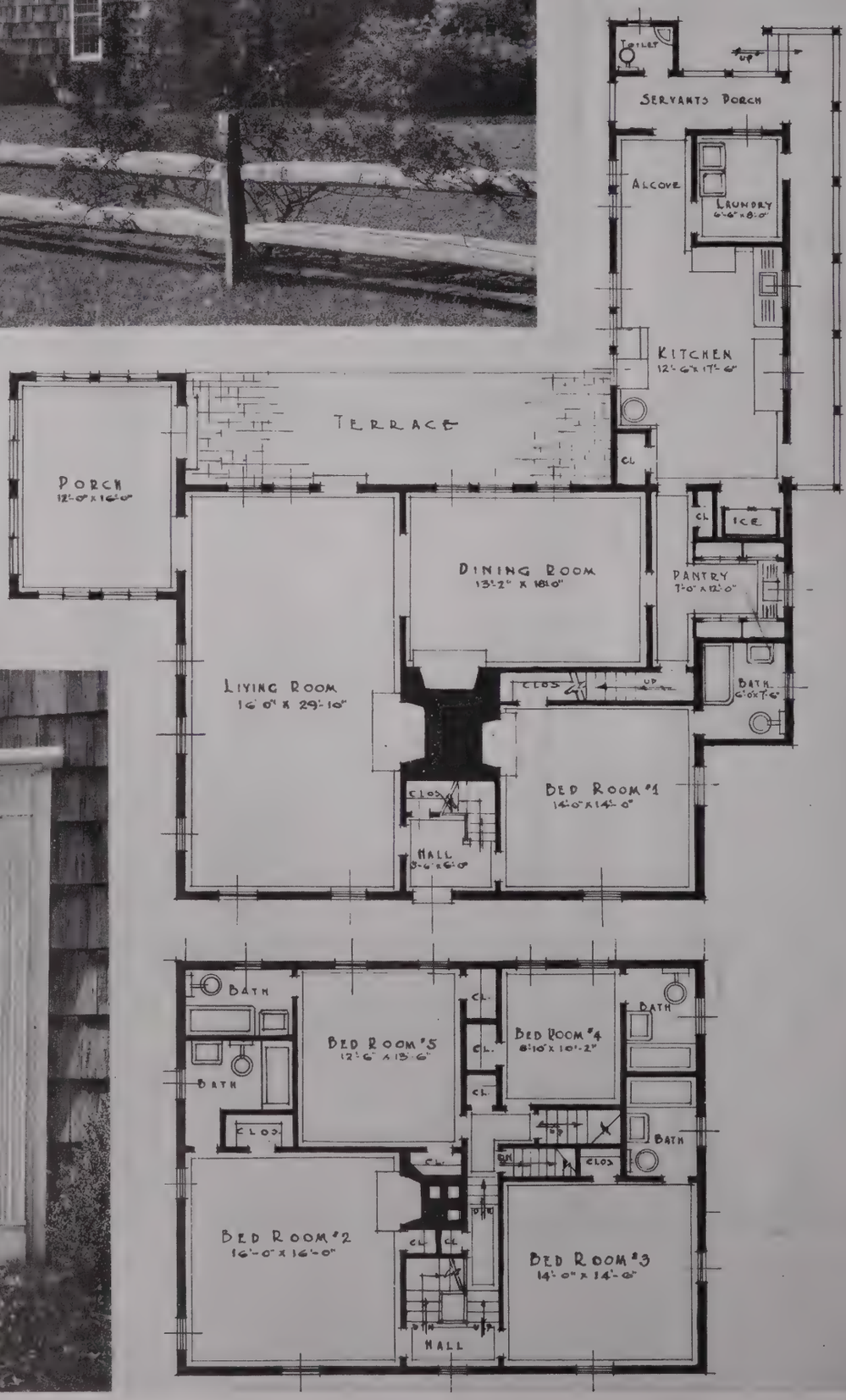
RIGHT—In the dining room the rough plaster walls are in old parchment color, and the rug is a rich blue. English crewel work of various colors forms the draperies, over flame color net. Furniture of dark oak is of Jacobean design with rough blue satin pads on the chairs. Fine antique accessories are in pewter

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

"GANSETT HOUSE," Mrs. Hamlin's latest treasure in antique houses. This was built over 200 years ago. She has recently fitted up this historic old place, making it a museum of Early American pieces. Seaweed stuffed in the walls of the house for insulation is found still sweet and unmolested

THE door of the front entrance to Gansett House was taken from the old Cartright house at Easthampton, its own door having disappeared. Perhaps this was fortunate; the present one has classic beauty





Gansett House Is an Expression of a Collector's Hobby

Down in the Neighborhood of Easthampton, Mrs. Harry L. Hamlin Has Made It Her Whim to Collect Fine Early American Homes. John F. Hamlin, Architect for the Reconstruction

PHOTOGRAPHS BY RICHARD AVERILL SMITH

BY throwing the original "parlour", a downstairs bedroom and a part of the kitchen together, Mrs. Hamlin has achieved a living room 16 by 30 feet. Oak beams remain in the ceiling and walls, except one end of the living room which is covered with pale green 18th Century paper. The room is furnished with a rare collection of antiques, some over 300 years old

AS can be seen from the picture above, the dining room is fitted up with rare furniture, old glazed chintz draperies at the windows and an antique rag rug on the floor. The fireplace is brick-lined and an Early American clock is the center of interest on the mantel

THIS spacious bedroom at the right is one of delightful comfort, with the two four-posters, the wing chairs, fine little maple tables for lamps. The walls are covered with a quaint wallpaper of the period and on the floor are some fine hooked rugs

"Still Life" as Matisse Does It

Two Famous Flower Studies from Paris and New York

"FRUIT and Flowers," by Henri Matisse, 1924, from the important collection of Josse Bernheim, Paris

"THE Pink Table Cloth," 1925, by Henri Matisse, from the modern collection of Samuel Lewisohn, New York

Photographs courtesy Museum of Modern Art

The TOOTH PASTE All Womankind Has Been Hearing About—

The Smoker's Friend

How Dr. Bōst, conducting a scientific research for smokers, discovered the ideal tooth paste for all—adults and children

THERE is an accepted saying, old as the hills, that "smoking is good for the teeth."

It is like saying "eating is good for the health."

Both have their effect on the teeth. Eating certain foods has a discoloring tendency of one kind. Tobacco smoke has another.

Millions of men and women of refinement are enjoying their smoking, selecting tobaccos and blends with real discrimination.

It is distinctly a polite habit, and a soothing one, of great comfort in these rapid-moving days.

To keep the teeth absolutely clean has been the effort of every dentist and every conscientious maker of dentifrices.

Many tooth pastes have been evolved, and reached widespread sales, which cleanse the teeth and wash away the food particles that cling in the crevices *after eating.*

Some remove certain films and stains, after long and patient use; others counteract acids in the mouth which superinduce decay; still others claim to make gums hard and healthy.

Dr. Wm. Dale Bost, Doctor of Pharmacy and Pharmaceutical Chemist, who has achieved eminence in many lines, after discussing the matter with hundreds of smokers and manufacturers of cigarettes and cigars, determined to make a thorough laboratory research, and compound if possible a tooth paste *which would cleanse and sweeten the mouth after smoking and quickly and surely remove tobacco as well as all other stains and films.* There was definite need of such a dentifrice.

It must do this by the gentlest methods, without abrasives or acids which would work injury to enamel or mouth membranes.

Such a work, carried out successfully, he was assured, would be a priceless boon to smokers.

Concluding his research, Dr. Bost discovered by exhaustive tests that he had been completely successful in producing:—

(1) A tooth paste which would readily remove the stain of tobacco, or any other organic substance, and even many inorganic stains.

(2) A pure, wholesome tooth paste, free from any injurious ingredients whatever—a positive tooth preserver, beneficial to gums and membranes.

(3) A counteractant for mouth acids and a breath sweetener—an ideal mouth cleanser.

Make This Startling Test!

Blow tobacco smoke through your handkerchief. It leaves a brown stain.

Cover stain liberally with Bost Tooth Paste, brush it briskly, and—

The stain disappears!

Removes tobacco and other discolorations from the teeth and performs all the other offices of the finest dental preparations. Protects Teeth and Gums—no harmful ingredients.

BOST, INC., DEPT. A,
10 EAST 40TH STREET,
NEW YORK.

I would like to try Bost. Please send me a week's supply. I enclose 10¢ to cover cost of mailing.

Name.....

Address.....

My Druggist is.....

.....

What Shall We Do With the Ceiling?

Treat Your Ceiling with Respect as a Part of the Scheme of Decoration

By FRANCES T. MILLER

A CORNER in a modern New York apartment, showing ceiling emphasis on steel construction, picturing beams painted white with ceiling of contrasting blue. These colors dominate the room, woodwork is darker than the ceiling and bookcases white holly wood

THE modern little room in a *pied-à-terre* in New York has a ceiling in buff with blue striping. The central lighting fixture is frosted glass and chromium. The color scheme is French blue and buff with a tile floor in the same colors. Chairs are made of chromium and upholstered in blue leather

PHOTOGRAPHS BY NYHOLM & LINCOLN

WHEN we plan the decoration of a room the important thing to bear in mind is that we are decorating an architectural actuality, and that we are not trying, as one might wish to do in the theatre, to give an illusion of something else than four walls and a ceiling.

Let us take an imaginary room as an example; for the sake of argument we will suppose it to be about ten feet high, that the daylight comes in through windows which are on two sides of the room, and that it has a flat ceiling without exposed beams and without a cornice. We wish to make our room rather informal in character and we want to produce an atmosphere of lightness and gayety. Now if we want our room to be bright yet subtle, we will not use very strong colors, but by taking the amount and the kind of light which comes from the windows into consideration, we can achieve this by painting the walls a good clear color, and putting a gay design on the ceiling. Here is a plain two-dimensional surface—let us confine our decoration to it. We have a flat, horizontal plane on which we intend to apply a design in color which will harmonize with the general color selected for the room. Our first concern is with the choosing of a suitable design, and a design which is suitable to a ceiling is primarily one which will lend itself in a satisfactory manner to the decoration of a horizontal plane. Whether it is to be painted or applied in some other manner, the pattern must be self-contained; it must not have an up and down feeling, as a running design

In the JULY issue *of*

VAUDEVILLE: Never again shall we see that genuine big-time vaudeville which nursed most of the comedians of our musical stage. Here in print and pictures is a nostalgic recollection of the heydays of that most indigenous of American institutions; pictures of our vaudeville favorites of the nineteen hundreds and the early teens; and a reminiscing article by Sarah Addington, who was present at the obsequies of the institution this spring, and solemnized the occasion with true vaudeophilian tears.

SUMMER THEATRE: Out of Broadway by July is the word that is passed around Forty-Second Street these days; and every playgoer who loves his theatre takes up the trek to Bar Harbor and Dennis and Westport, to the dunes of Cape Cod and Southampton. For he knows that in informal summer playhouses he will find the best actors of the American stage playing again the successes of last season, trying out the new plays that will be on everybody's tongues next winter. Ruth Sedgwick tells where to find them—where the smartest and most knowing of the sun-tanned, sport-clothed audiences will foregather, what they can expect to find.

THE LAST WORD from the old season—A Thousand Summers which brought Jane Cowl back at the season's end; Billie Burke's new venture in California; the summer musical shows; pictures and gossip of the current productions which are the breath of life to the playgoer—and the first rumors of next season.

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THE
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A BREAKFAST room in a modern apartment, with ceiling in plaster. There is a delicate mural tracery at intervals on the walls. The ceiling is attached to the wall with plaster brackets. Plaster executed by Jacobson & Co. Decorator, M. L. Overton

WEINOLD REISS, decorator, who was in the advance guard for Modernism, did this room for the art directors of Lenin & Mitchell. The design is executed in red and gold shadows against a white ceiling. The lighting fixtures are frosted glass and brass

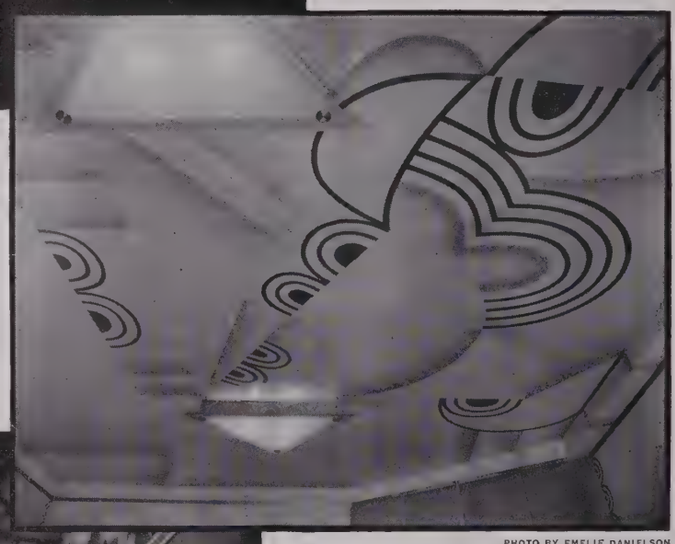

PHOTO BY EMELIE DANIELSON

IN this charming modernistic room, a ceiling of paper in brilliant colors is used as an interesting decoration over walls of silver washed in gold. The colors of the ceiling are shrimp pink, emerald green and dark bright blue. The mirror glass bed cover is a spread of shrimp pink taffeta

would not look well on a ceiling. Besides this self-contained element in the design, another important feature is that it shall have chiefly two-dimensional quality; that is, that it shall suggest width and breadth rather than depth. If this third element—depth—is suggested too strongly it is apt to produce a restless effect and to prevent the design from appearing to lie flatly on the ceiling. Hand-blocked or printed papers offer one of the simplest means of decorating a ceiling; the small, geometric patterns and stylized flower patterns are appropriate because they will not carry our eye out to the borders of the space.

After design, the next thing to consider is value. Color is secondary to value. A very light ceiling in a room where the walls are several shades darker will lower the apparent height of the room as much as when the treatment is reversed, for the eye travelling along the walls meets a sudden contrast, the horizontal plane appears to rest heavily on the verticals of the walls, and the sense of weight is emphasized. Unless one wishes deliberately to "bring the ceiling down," one should keep it keyed to the tones of the walls. If the general color of the room is to be fairly subtle, then it is important not to put a design on the ceiling in which there will be too great a contrast of light and dark. We use a close color scale to produce subtlety.

In rooms where we wish to use strong color, the contrast in the color values of the ceiling pattern may be more marked, and we may use a scale which will run all the way from black to white and have in it a great variety of colors. Strong colors used consistently may be as pleasing and may create as livable an atmosphere as

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What Shall We Do With the Ceiling?

(Continued from page 54)

the softer shades, but we must not forget that the amount of contrast in light and shade will determine the effect of a design more definitely than the actual color of it.

As in this article we are chiefly concerned with design, we will not discuss color except in so far as it has a bearing on design. Color may always be considered as the determining note to which we will key our scale, and its choice is largely a personal matter.

We will next consider another type of room—the room under the eaves—whose ceiling follows the sloping line of the roof, and this presents a new problem, the problem of planes and varied angles. Arbitrarily defining the ceiling limits, we shall say that the wall treatment will be confined to vertical planes and that all other surfaces will be considered as belonging to the ceiling. Due to the accidental arrangement of these planes in the ceiling we have an effect of light which has an important bearing on the treatment of these surfaces. As the light falls upon them, some surfaces appear lighter than others, and strong shadows are cast by sharp angles. We find that it is more interesting to emphasize these angles than to attempt to disguise them. Therefore we will plan to treat a ceiling of this type in such a manner as to bring out its peculiar individuality. In this case we shall use paint as it is obviously not a space which can be decorated with an applied design. But painting a ceiling does not necessarily mean a one color scheme. Several colors may be used in such a way that they combine to give a desired effect. We might, for instance, paint all horizontal surfaces in one color, verticals in another, and planes on an angle in still another color. According to the scale we use the effect produced will be bright, subdued, subtle, or vivid; and, as in an abstract painting, our reaction will be to the impression produced by the whole.

If we prefer, instead of using several colors, we may paint the ceiling in one color, and vary the shades in such a way as to stress the architectural features of the room. If a design in the form of wallpaper or other decoration is used on the walls, the key colors should be repeated in the ceiling. Breaking up colors in this fashion brings a room together, adds dignity to its charm, and makes it a harmonious entity.

In a room where the ceiling consists of exposed beams such as in the modern building of steel construction, the treatment may become an extremely interesting decorative scheme. How shall we tackle it? Probably the first step in the successful solution of this problem lies in our state of mind. When we accept the elements introduced into a contemporary room by modern architecture, the possibilities for obtaining pleasing decorative effects will appear limitless. With the same attitude prevailing towards the importance of preserving functional features, which we considered at the beginning of this article, we admit that whether a ceiling is flat, arched, or beamed, it is an architectural decree, and one that we have previously agreed not to discard when planning our scheme of decoration. Here we have a totally different problem than we had in the room with the flat ceiling and in the room under the roof. Our planes are horizontal and vertical. We have long rectangular shapes dividing square or rectangular spaces; the characteristics of a steel building project themselves into our room and we are allowed to see, as it were, how the building is constructed. There is no delicate disguising of structural elements, no superimposed ornamentation in the form of cornices, centerpieces, or mouldings; but instead, a simple, functional, and uncompromising surface.

The first question which many people will ask is how a room which seems so bare and cold can be made livable. The shift from conventional symmetry to a new balance of space and mass, the lack of architectural ornamentation, windows and doors which are merely openings in walls occurring at irregular intervals, all appear somewhat unapproachable unless we are able to experience a change in our mental attitude. A change which, instead of shocking us, produces the exultant sensation that comes from knowing that the surfaces we are working with are an actual part of the framework, barely disguised by covering materials, and the feeling that in being drawn nearer to elemental materials, we are reacting as we would to something which is alive. Possibly an atavistic impulse which goes back to the desire of early man to decorate the walls of his cave causes us to enjoy the primitive elemental nature of undisguised construction and to recognize it as a satisfying setting for the expression of our individualities.

This leads to the consideration of the ceiling in a contemporary room. In its simplest form we find horizontal planes which are broken at intervals by cross beams running the length and breadth of the room, giving somewhat the appearance of a gigantic plaid design in three dimensions, suggesting ceilings within ceilings. The breaks in the planes and the element of depth thus introduced lend an enormous interest to the composition.

In a room of this type one of our first considerations is the lighting, for the decoration of the ceiling in a contemporary room is so closely allied to the lighting that one might almost say that the decoration is the lighting. Daylight causes shadows to be cast by projecting beams, there appears a fascinating play of light and shade on plane surfaces, and provided we stick to rules and do not attempt to disguise these constructional features, we may give free scope to our imagination in the matter of décor.

Most modern rooms are designed to incorporate concealed lighting and artificial lighting now takes a legitimate place in the design of the ceiling. When we replace any preconceived ideas which we may have in connection with electric lighting fixtures as decorative objects in themselves, and look upon electricity simply as a means to obtain light in the most beautiful way possible, we see that modern lighting fits quite logically into the general scheme. Flush panels, made of glass or other transparent materials, form part of the decorative as well as the architec-

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Feeding the monkeys in Jaipore.

PHOTOGRAPH BY JESSIE TARBOX BEALS

Mrs. Craig Heberton's Modern Spanish Home in California. George Washington Smith, Architect

ONE of the finest of the Spanish homes designed by Mr. Smith is this lovely spot at Montecito. It has the quality of great dignity and simplicity for which this architect was famous, not only in the white stucco walls, the rose roof and iron grille, but the tropical planting along the front façade

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Brass on Old English Furniture

(Continued from page 45)

rated with a punched pattern. You will sometimes find this described as being "engraved". This is a misnomer; the design (if such a simple arrangement can be dignified by that title) is carried out by numerous impressions with variously shaped punches arranged so as to build up the required pattern. Some of the modern copies of such fittings, being cast, do not vary slightly in the details as the originals do.

The keyhole escutcheons resemble the back plates in outline and decoration, though their horizontal dimension is smaller. "H" hinges and narrow upright keyhole escutcheons similar in style are found on the bureau cupboard-tops and the corner cupboards made at the same time.

About the beginning of the eighteenth century, brasses were made without the impressed pattern, but of somewhat similar outline. Many were pierced and fretted in latticed patterns and there was an infinite variety to choose from, some being of the utmost simplicity and others large and elaborate. One type of back plate has the whole of the central portion removed, leaving only a cartouche shaped rim to connect the two ends of the loop. These are light and graceful, especially as the lines of the rim are rather charming as a rule.

The pierced type did not survive the passing of the vogue for veneered walnut very long but the solid brass back plates were found on a number of pieces of mahogany of the transitional type.

During the middle of the eighteenth century—the so-called Chippendale period—just at the very time when one might have expected superelaborate metal work in accordance with the Rococo taste of the day, furniture brasses became simple in style and smaller in size.

There are notable exceptions; elaborate pieces of furniture in the French style were fitted with finely cast and chased mounts of gilt brass quite eclipsing the wood work, and some others of less importance, but still evidently special pieces, have brass work handles of English workmanship though quite in the ornate French manner. Chippendale gives designs for such fittings in the third edition of the Director, recommending that they should be modeled in wax and cast, presumably by the *cire perdue* process.

Of these pieces one must remark that while acknowledging the excellent craftsmanship they display, there must be the reservation that they are not true manifestations of the English spirit in woodwork, which finds its happiest expression when all embellishment springs from the essential qualities of the principal material, and the workman's skill in dealing with it.

This group dates from 1780 or thereabouts and has a savour of Hepplewhite's work. The table has handles with oval backplates of stamped brass, bearing the pattern of a classical temple. The general colouring of furniture of this type is much lighter and gayer than in previous periods. Individual pieces are good examples of contrast between surfaces of metal and wood

The fine sideboard in the Hepplewhite style has the large oval brasses so usual toward the end of the 18th Century. The ends of the loops turn in towards the center which is very practical, giving room for the hands. Keyholes are fitted with narrow rims only

The generality of the cabinet's work, such as secretaires, bureaux and so on is supplied with simple loop handles, the ends held by bolts which pass through plain round or oval plates of small size. Some of these are ornamental enough to be called rosettes but not many. The loops are somewhat shaped and thicker in the middle part. The keyhole escutcheons are equally simple, but cupboards generally have pierced keyhole plates of a rather more ornamental kind. It seems as though the cabinet makers, proud of the absolute perfection of their work, would not tolerate anything which might challenge the supremacy of the lovely mahogany. And they were right. They knew what they were about—those old craftsmen.

Then comes the change to the Neo-Classic taste in interior decoration, heralded by the Brothers Adam and carried by them to a logical perfection from which it steadily declined after their day.

The sombre tones of the rich dark mahogany no longer suited the most fashionable taste. Paint, Japan, and light woods used daintily and delicately, permitted a more fanciful treatment of the brasswork. Often the handles had a back plate adorned with a classical ornament or they were cast in the form of urns or vases supporting swags of flowers or husks.

The work is always beautifully carried out, the chasing is fine and the whole bears a well considered relation to the piece of furniture of which it is part. These pieces of furniture with elaborate and delicately designed brasswork can be used for spots of color in a room, with excellent effect. The metal catches the light on its well-rubbed surface, and adds a pleasing richness to the color of wood, fabric and paint used in the room.

Sometimes these fittings are of silver which accords particularly well with some of the fine grained woods used so freely towards the end of the eighteenth century. During the last twenty years of the century and at the beginning of the nineteenth the round or oval back plate of thin stamped brass with a cast loop handle became almost universal. As these plates were stamped with dies the number of patterns available was somewhat limited, and one meets with the same shell, lion, classical urn or basket over and over again. The favorite designs were made in a large number of sizes so as to be suitable for all the different pieces of furniture which were made *en suite*, and there is a terrible lack of individuality about them. The knob handle was gradually creeping into favour. Small knobs had, of course, been used since the early days of brass fittings but only for tiny drawers. They were now made for full sized furniture but are always of little interest as they seldom bear any relation to the pieces they are on. So here we leave our furniture brasses as those made later belong to a different era.

What Shall We Do With the Ceiling?

(Continued from page 55)

tural design, and any use of light which does away with the spottiness of the incandescent bulb adds tremendously to the possibilities of artificial lighting. Turned high or low at will, the soft glow of diffused light can blend the hard actuality of building materials into a radiant design. Thus lighting, which has both a practical and decorative function, recedes nevertheless into the background, and the dividing line between decoration and function becomes less and less apparent.

Indirect lighting, which means that the light is reflected from a surface and the source of the light concealed, is particularly adapted to the modern ceiling. From narrow troughs and recesses placed in the borders or along the beams, rays of light are thrown onto the ceiling and reflected into the room. Effective use may be made in this way of colored lights—as has been done by Winold Reiss in the ballroom of the St. George Hotel—the ceiling being virtually painted with light. This removes us some distance from the old-fashioned chandelier, and although many attempts have been made to modernize it and to adapt it to electric light, it still remains an incongruous object—particularly when hung from a ceiling of modern construction, for electric bulbs never should have been used to replace candles.

Further decoration may be introduced into ceiling treatments by the use of various materials, the texture and color of which will add interest to the room. Glass in its new forms which allow subtle designs in color to appear in the glass itself, such as seen in Maurice Heaton's products, and the non-transparent materials like metal, mosaic, tile, mirror glass, and many others, all open up an endless vista of decorative possibilities in regard to the ceiling of a modern room.

"Making the room work for us" is perhaps the best expression of what our attitude should be, but the seemingly ruthless simplification which is the result of our modern requirements should be gratefully accepted with the thought that an unnecessarily ornate frame rarely adds to the beauty of a picture.

Keeping within the limits of architectural construction always has been the successful factor in good decorative design, and fundamentally the rules are the same to-day as those which governed the decorations of a Michelangelo four centuries ago.

At the Gateway to the Pyrenees

(Continued from page 25)

ine and beautiful regardless of age. With pride he showed us many of his choice bits—old clocks, marbles, furniture and paintings, ancient and modern.

The charm of this old Hostellerie, however, is not confined to works of art. A good deal can be said for the friendly informality, the quiet way in which you are made to feel at home. In turn you become acquainted with the two hotel dogs and the six cats that drowse in the warm sunshine in the courtyard. At mealtimes they come to the dining room for tid-bits. But the favorite pet is Coo-Coo, the pigeon, who has even more of a free rein—strutting into the dining room, fluttering about the court, the balcony or hopping from pot to jar upon the high shelves of the immaculate kitchen. In most provincial taverns of Southern France the animals have charming manners and beg for food most engagingly. Somehow they add zest to the meal.

The top of Cordes being the summit of a hill one naturally concludes that there is very little space. However, the buildings are so arranged that there is enough space left over for a market place and a little public square—the two necessities even in a French hill town.

The square, bearing the full title, Promenade de la Bride, is at the very top and shaded by large horse chestnut trees. The most interesting thing about it, aside from its unique situation, is that one can sit on a ledge in the wall where once archers may have knelt and look at the panorama. Here it is more sweeping than from our room window. The lovely patchwork of the valley is more pronounced and one sees more of the interesting little Cerou River, its cool, tree-bordered banks, the centuries-old mill that takes toll of its water. And the green encircling hills beyond.

Here, or at the Café in the corner of the wall, one becomes more fully aware of the keynote of Cordes—peacefulness. The motor horns from the valley are muted and here one seldom hears the noise of a motor. For the most part the few louder sounds are pleasant such as the church bells. Saint Michel near us will start and then Notre Dame and other churches further down the hill. As echoes come the bells of little towns hidden in the hills.

We follow the bells down the hill passing through the Porte d'Armaux, the higher Western gate. Lower down we pass under other gates, circle the foot of the hill and start up again via the Pater Noster steps to the East. These old steps end at the Gate of the Clock—the lowest gate on this side and very lovely. Then one climbs the steep, narrow, twisting street, passing the Barbacaine and two other beautiful old gates before we are again at the top.

This will prove to be quite a walk. There are other walks one may take near the summit that will not be so fatiguing. On these one will see old gardens, watch towers, fountains as well as attractive vistas of Cordes and views of the countryside.

Anywhere in Cordes it is easy to picture the frenzied activity in the town of the old days when the tocsin sounded the approach of metal-clad armies. It is hard not to pity both men and beasts struggling up these steep, steep streets with last-minute supplies, while armourers worked over their forges and knights stood impatiently around. There was nothing soft about the wars that were fought around Cordes. The older fortifications were first built to protect the settlement of leather tanners and cloth weavers, living near the hill, by Count Raymond of Toulouse in 1222 and the fact that leather is still tanned at Cordes at least suggests its impregnability. In reality, as Cordes grew and became more prosperous space for the increase could only be provided to the jeopardy of some of the fortifications. New ones were constructed nearer the bottom of the hill and the town lost something of its defensive efficiency.

However, Cordes still holds its head up with the knowledge that it can be classed as a commercial town. Besides leather tanning there are several other small manufactures, and bakeries that make certain little cakes that enjoy quite a reputation.

As to the individual buildings of the town a good many are definitely traceable to the fourteenth and fifteenth centuries; and many others are known to be old but of uncertain date. These buildings are scattered over the town from top to bottom. Some must have come through the wars outside the original fortifications unscathed.

Some of the most interesting buildings are situated along the main street of higher Cordes that leads up from the Porte d'Armaux, over the top and down through the Porte de Rous on the East. The street here adds to the stateliness of the buildings by being paved with large stone blocks instead of the customary cobblestones.

The houses themselves are built of blocks of sandstone quarried in the neighborhood of the nearby town of Carmaux. Judging from the condition of the buildings this sandstone must have some time-weathering unknown to that quarried elsewhere.

There is a delightful feature about these houses. This is the detailed work of the Middle-age sculpture and bas-relief of their façades. The nature, theme and execution of the bas-relief differs with each building, but are all amusing and unique.

Across the face of one building about where the second story begins are carved many scenes of the chase. Upon others are varied grotesque figures such as a hooded dwarf playing a bagpipe, a hawk devouring its prey; quaint horsemen; a woman eating an apple, etc. Upon another there are very realistic monkeys crouching near the arched windows.

In some instances legends have sprung up about these old houses but cold science has disclosed the fact that they were merely derived from the themes of the sculpture.

Though lacking the amusing touch of the sculpture many of the other old buildings are most attractive. One is constantly coming upon them. Then too, Cordes has many churches and chapels. The two most noted are the church of Saint Michel adjoining the Hostellerie and Notre Dame well down the western side of the hill. The former was begun in 1287; the latter is much older. They are both well worth entering.

One completes this busy day of seeing the picturesque, of climbing

(Continued on page 64)

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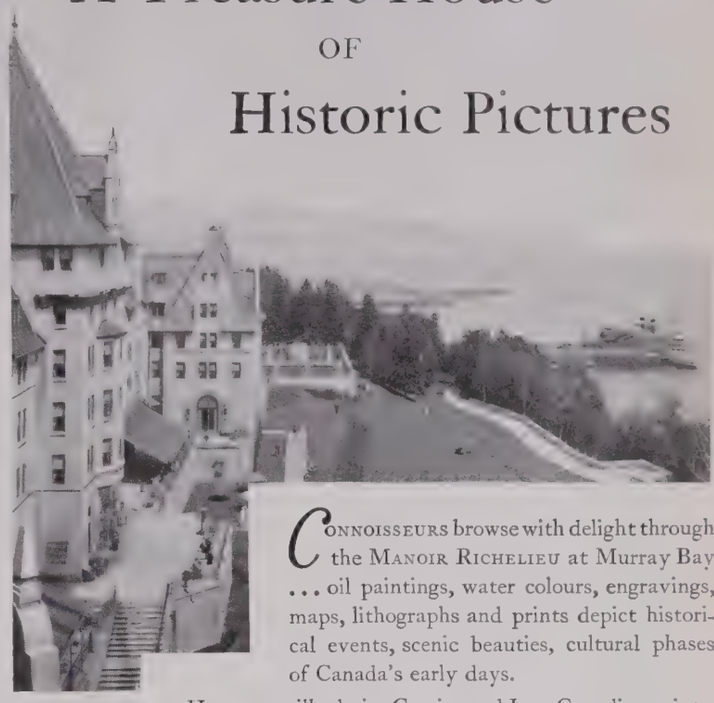

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By BENJAMIN DECASSERES

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This is an oddly printed volume. It is exceedingly attractive in its get-up. The illustrations are by Elie Nadelmann, Gabo, John Storrs and many others. It is all ultra-contemporary and reminds me of the entrances to the Translux picture houses.

The fine arts as the basis of decoration, painting, sculpture, architecture, "horizontalism as the forerunner of the coming tensionism" (that'll hold you for a while!), the new art for the masses, dramatizing by lighting and the store front are only a few of the dozens of themes treated herein. This book almost persuades me to open a store with this book for guide.

EVERYBODY'S GARDEN. *By Walter Prichard Eaton. (Alfred A. Knopf.) Illustrated.*

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AMERICAN ART ANNUAL. Vol. 28. for the Year 1931. (The American Federation of Arts, Barr Building, Washington, D. C.)

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Everyone interested in Mr. French's work and, indeed, in sculpture, would enjoy this beautiful book, which contains thirty-two pictures of the sculptor's representative statues.

Mrs. Adams' biography also suggests to the reader something of playfulness, wit, serenity and courage—things you'll find in the art of Daniel Chester French.

MAKING WATERCOLOR BEHAVE. *By Eliot O'Hara. (Minton, Balch & Co.) Illustrated.*

A stimulating and practical handbook, simply presented and graphically illustrated by photographs of the watercolorist at work. It is equally valuable for beginners and experienced artists.

CACTUS CULTURE. *By Ellen D. Schulz. (Orange Judd Publishing Co., 15 East 26th St., New York.) Illustrated.*

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This is a revised edition of this famous and authoritative work. There is a supplementary chapter by Adeline Adams. She has written a brief account of the trend of American sculpture since 1923. She comments on new influences and recent changes and closes with a word as to possible future developments.

PAINTS, PAINTINGS AND RESTORATION. *By Dr. Maximilian Toch. (D. Van Nostrand Co., 250 Fourth Ave., New York.) Illustrated.*

Written by a man who has had unique experience in the manufacture of all kinds of materials used in the art of painting and decorating, this book is exhaustive on the subject of restoring pictures. The illustrations are exceedingly helpful.

THE QUEST OF THE PRINT. *By Frank Weitenkampf. (Charles Scribner's Sons.)*

This is by the well-known curator of prints of the New York Public Library, one of the greatest authorities on prints. In his new book the author tells us why prints are collected, how and what to collect, who have been some of the great collectors and what some of the great collections contain.

A SHORT GUIDE TO THE ART OF EUROPE. *By Martha Harvey. (Houghton, Mifflin Co.) Illustrated.*

This concise, practical book is designed for the bewildered sight-seer of things in the world of art. Part I deals with painting, taken by periods and schools. Part II deals with architecture and sculpture in much the same manner.

THE REAL LOG CABIN. *By Chilson D. Aldrich. (The Macmillan Company.) Illustrated.*

There is something romantic about a log cabin that gives it an almost universal appeal, and this book tells how practical such cabins are, what they cost, and how to plan and build them. The author is probably the only architect in the country who has devoted himself exclusively to designing and building log cabins.

THE ART OF POTTERY. *By Irma Gall and V. M. Van Etta. (The Bruce Publishing Company.) Illustrated.*

The authors have wisely considered the student's and amateur's outlook and ability to make things out of clay. They have kept in mind the limitations of material and equipment and have employed the best methods of presentation.

AMERICAN ALPINES IN THE GARDEN. *By Anderson McCully. (The Macmillan Company.) Illustrated.*

This book covers this new field of gardening with practical facts and first-hand observation of the plants themselves, and tells just how to grow them successfully in the garden.

WHEN ANTIQUES WERE YOUNG. *By Marion Nicholl Rawson. (E. P. Dutton & Co.) Illustrated.*

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PERENNIAL GARDENS. *By H. Stuart Ortloff. (The Macmillan Company.) Illustrated.*

This book tells how and where to use perennials in the home landscape, how to select appropriate kinds, and how to care for, cultivate and propagate them. It is written for the home gardener who knows the beauty, value and enjoyment to be gained from intelligent planning and planting.

THE PRINTING OF TEXTILES. *By Reco Capey. (John Wiley & Sons, New York.) Illustrated.*

Surveys the subject from all angles: methods of printing, stencilling, mixing of colors, styles of printing, batik, treatment of the cloth after printing, dyeing, block printing by machine, etc. There is also a history of the matter.

PERSPECTIVE IN DRAWING. *By D. D. Sawyer. (Charles Scribner's Sons.) Illustrated.*

A little book with much of value in it. Miss Sawyer discusses briefly the theory of perspective and gives many helps to the beginner.

A BOOK OF SPORTING PAINTERS. *By Walter Shaw Sparrow. (Charles Scribner's Sons.) Illustrated.*

This is a most comprehensive collection of Hound and Hunt and Horn and Gamebag. It is magnificently printed with many colored illustrations and will at least renew your interest in the horse, which is an animal, you may recall, we used to use before we got machine-lazy.

GREAT PICTURES OF EUROPE. *By Thomas Munro. (Brentano's.) Illustrated.*

This is a short introduction to the "appreciation of painting." It is written in the form of a guide-book to the principal art museums of Europe and is arranged according to centuries, galleries and churches. A pleasant little trip with your eye.

BACKGROUND WITH FIGURES. *Reminiscences of a Painter. By Cecilia Beaux. (Houghton Mifflin & Co.) Illustrated.*

In this delightful autobiography Miss Beaux tells of her early days at the old Academy of the Fine Arts in Philadelphia, her student days in Paris and the period of her prime, rich in interesting friendships and brilliant work.

(Continued on page 64)

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Refectory "Bordes"

(Continued from page 27)

of the neighboring barons suddenly decided to start a little raid during dinner time. In which case, the guests and retainers were free to see the marauders and to leap the table for battle.

We may as well now jump from mediaeval customs to 20th Century uses of the refectory table; and one of these can usually add something to at least one room in any home. More particularly so because the modern copies of the old models are being made in sizes appropriate to fairly small rooms. Several interiors suggestive of the inclusion of a refectory table are shown among the illustrations and we will refer to these again. Meanwhile the library which gave rise to the etymological discussion is worth describing, though we are unable to include a picture of it.

It is part of a large house and the rooms are somewhat unusually high for which reason the treatment of the walls is important. In passing, also, it might be well to repeat that both antiques and reproductions from original furniture are used in this room. Architecturally the centerpiece is a copy of a Gothic stone fireplace with carved decorations above, the fireplace opening having the depressed arch common to the early 16th Century. Linenfold paneling with a carved frieze and cornice at about the height of the mantel is carried around the walls; this leaves a generous space of plain stucco wall, above, which is broken up by medium sized tapestry panels.

As the floor is of polished oak, the floor coverings have been selected of a size to leave a wide border of the oak exposed: One large rug is in the center and lengthwise of the room and a long but narrow one at each end, placed across the room. A refectory table of the trestle type with the large carved bulbous knops, often spoken of as Elizabethan, is centered on the fireplace with a large couch on the fire side. On the other side of the table are two short benches copied from old models similar to the forms which were once used in schools.

There was something unusual about that table: Instead of being "cluttered" with unnecessary objects it is used as a writing desk; the center part being furnished with an inkstand and a large blotting pad lighted by a shaded lamp formed from a large colorful Oriental vase, while a tall silver candlestick was placed at either end of the table. When we were there it was summer time and a large bowl of flowers from the owner's garden added that beauty which only flowers can bring.

One especially attractive piece of furniture was a slightly smaller edition of the so-called day-bed, though in this case it was little more than a lounging chair with a long seat to serve as a leg-rest; and the decorator had sufficient breadth of vision not to restrict the chairs to those which might be contemporary with the table. Though, knowing the owner, we are inclined to think that he personally saw to it that comfort dictated this decision, because there was not one of the straight-back wooden affairs which served as chairs in the days of James I. There were one or two obviously copied from that period, but the backs had been made with a comfortable cant and well padded.

(Continued on page 63)

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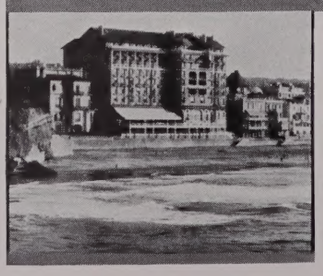

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The Refectory "Bordes" of Today

(Continued from page 62)

The folk of the Early Stuart days were not so accustomed to soft cushions as we are.

We spoke of the early custom of sitting only on one side of the refectory tables; this explains why they are narrow and long. And whether it be an original or a modern copy, each style belongs to one distinct period, various improvements appearing later as the tables become more decorative. The first has the X shape trestle, then came the rough planks supported on independent uprights of the inverted T type, the top of the T forming the floor rest and the two trestles held firm by a stout piece of wood, as a stretcher-rail, passed through the uprights and pinned with wood pegs.

Refectory tables of this style belong to the 17th Century and there is one with three simple T supports in the American Wing of the Metropolitan Museum of Art. A modern copy is included in a Colonial interior illustrated, an interior which suggests a very charming breakfast room in a country house or for that matter in any house. Such a table unaccompanied by other suitable furniture or standing alone in a showroom might give the impression of too austere a simplicity; but place it in a room such as that pictured and it is immediately attractive; the reason being that its straight lines contrast with the curves of the other furniture; and the colors of the carpet, the wallpaper and the china on the dresser become a background for the dull sheen of the woodwork.

Another very popular style of these tables has the large carved bulbous trestles with the foot-rest copied from the English of the Tudor and Early Stuart days. These are suitable for a smaller dining-room for several reasons: Like all refectory tables they are especially conducive to conviviality probably owing to their being narrow, the two supports being at either end, do not inconvenience the guests; and they can be obtained with movable tops, which allows the table to be "taken down" if necessary. The last repeats the custom of the Middle Ages when after dinner the tables were "taken down" and placed against the wall so that the Great Hall would be free for dancing and amusements.

One type much favored has what is known as the "draw-top"—not "drawer-top", as it is often called. The advantage of these is in the fact that the top may be lengthened in the same way as the later extension tables are increased in size by the addition of extra leaves. But with the draw-top, the leaves are part of the table and this method is one of the several ingenious contrivances used centuries ago to produce what might be called "folding furniture".

This extending top, which was invented about 1480, is shown in one of the interiors illustrated and the manner in which the top is pulled out and closed is interesting enough to describe. The top is formed of three separate pieces, those at either end sliding under the larger piece which is the top when the table is closed; but the ingenious part of the arrangement is that whether one of the end pieces or both are pulled out the table top remains perfectly level. At the present time this method is adapted to refectory tables of various sizes and we have even seen the miniature copies which are used to hold tobacco and cigarettes beside a chair, fitted with this convenient draw-top.

Some perplexity arises at times as to the style of seats to use with one of these "bordes", when part of a dining-room. If you wish to retain all the romance which they represent, and assuming that your guests will have no objection, then the proper seats are the trestle-end benches; however, as these have no backs, they cannot be recommended for comfort. So far as the selection of suitable chairs is concerned there is virtually no restriction; obviously the more elaborate carved backs of the Chippendale period or those of Hepplewhite and Sheraton cannot be considered. But any others are perfectly suitable.

It is advisable to visit some of the various showrooms where there are chairs copied from those of almost all ages; in those same showrooms, there are also refectory tables and it is merely a matter of "trying" different chairs in a similar way to trying on a hat or a pair of shoes. However, as with shoes, give a thought to comfort, because there are some of the quite early seats which like the "backless" benches will not meet with the approval of every guest who may sit at your table. To give a few suggestions: There are the plain wood chairs with simple turned legs and stretchers which "belong" to the days of the refectory tables; then there are the elaborately carved high back styles with cane panel backs and seats of the Stuart period; these are especially decorative in a dining room, though we have known ladies to object to the height of the back because it disturbs their hair. But perhaps we are thinking of the ante-bobbed-hair era.

For comfort with simplicity it is difficult to improve upon the seats of the Puritan days; these have plain frames with a wide strip of leather slung across the back and across the seat. The leather is fastened by large ornamental nails and being slung accommodates itself to the shape of the body which accounts for their unusual comfort. At first sight they do not appear comfortable, but it is only necessary to sit in one to know that the Puritans, with all their rigid rules, at least liked a restful seat. Other styles are the more simple Queen Anne with the plain vase shape back splat, such as are used in one of the interiors illustrated; the more simple ladder-back, known as Yorkshire chairs; the Lancashire spindle-back; and the plainer chairs made by rural chair-makers from the Chippendale designs.

As a rule the last named are of oak with straight square legs and the simpler style of back and are among the numerous early models which the present-day American shops are copying. One other point in connection with the modern reproductions of both the refectory tables and appropriate chairs: All the original tables and most of the chairs are of oak, but modern copies are being made of walnut. Commenting upon this one decorator remarked, "The advantages of walnut for a smaller room are its warmer tones and the fact that it tends to look less severe." There is something to be said for this, though in any fairly good sized room oak has much to recommend it, from the viewpoint of romance.

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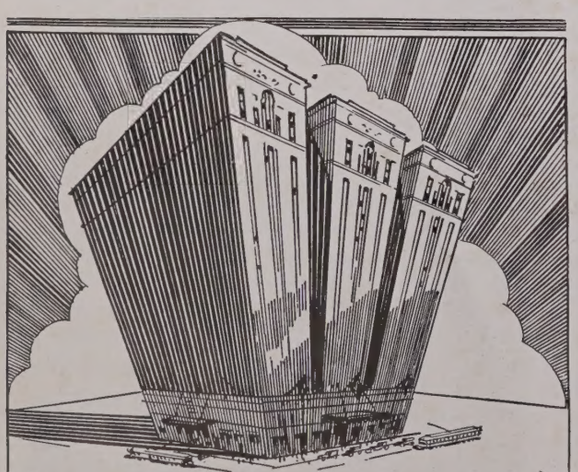

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Gateway to Pyreness

(Continued from page 59)

up and down steep streets, with an excellent dinner in the Hostellerie garden.

It is a lovely garden with flowers growing out of old pots; statuary not too prominently placed; and tall colorful cruches. The tables are by the grape arbor—the chairs placed so that no one's back is to the view over the wall. This garden is vaguely like an opera box—at the rear the high wall of the church, to the right that of the Hostellerie, to the left the wall of the church garden. In front the coping of the wall is low like the rail of a box, but what makes this terrace garden possible is that it has been made upon some of the original solid fortifications. One looks down the straight wall to the little roadway below and then on down to where other houses and gardens have been made upon the wall terraces and so to the valley below. The eyes take in the far hills and ridges, and above all the sky with hundreds of hirondelles darting and sweeping about uttering their shrill cries.

One lingers to watch the sunset after the tables are cleared. It is very peaceful. Softly the organ of Saint Michel begins and is soon joined by the voices of the choir. The music lends something of an ethereal quality to the scene. The sun sinks and the clouds capture the multi-colored after-glow.

Somewhere down in the lower town a church bell chimes the Angelus—the church of some hidden village across the valley peals the answer. From close by another booms, again a distant answer and then bells both near and far. Behind it all the music of Saint Michel—in front of us, the sky, the mountains and the deepening valley. Finally, the last bell has whispered away; the music has ceased. The dusk and quiet linger. We wonder: is there any place either on or off the beaten track more charming and peaceful than Cordes?

Under Cover

(Continued from page 60)

COLOR IN INTERIOR DECORATION. *By John M. Holmes. (Charles Scribner's Sons.) Illustrated.*

Color is the emotion of the eye.

This is a large, handsomely printed book with many colored plates for interior schemes. Mr. Holmes has covered exhaustively the object of color theory, the primary circle, color incongruity, analysis of color relationship, colors related to a given color, the relationship of color to shape, the application of color to shape, comparative sizes of areas of color, the designing of color schemes for interiors, the carrying out of color schemes for interiors.

Foreword by L. H. Bucknell.

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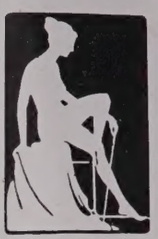

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